

INDIAN - MUSIC

73

INDIAN MUSIC

Sangeet-Paridarshini Series - 2
INDIAN MUSIC

by
Late Dr. Thakur Jaideva Singh

Edited by
Prem Lata Sharma



Sangeet Research Academy, Calcutta

© Mrs. Manjushri Singh

ISBN 81-7124-149-2

First Edition : 1995

Published by

Sangeet Research Academy

1 Netaji Subhas Chandra Bose Road

Calcutta - 700 040

Sole Distributor

Vishwavidyalaya Prakashan

Chowk, Varanasi - 221 001

Printed at

Varanasi Electronic Colour Printers Pvt. Ltd.

Chowk, Varanasi - 221 001

Editor's Preface

The Hindi book of Thakur Jaidev Singh on the history of Indian music was published in November '94. This volume in English on the same subject is not only not a translation of the Hindi work but has also a different format and content. The manuscript left by the author bears the title "Indian Music" We have kept it unchanged although the content could justify the title "A History of Indian Music".

The present volume consists of six chapters and an Introduction of ten pages. The Introduction, however, does not shed any light on the scheme of the work nor on the idea of history. It is possible that the author might have planned to write a preface for this purpose but was unable to do so. The present Introduction is in the form of a general essay on the definition of *svara*, the three qualities of musical sound—pitch, loudness and timbre—and the names of *suddha* and *vikṛta svaras* in Hindustani and Carnatic usage, as well as the names of Western notes. It concludes with a plea for the adoption of Hindustani *svara*-names in Carnatic music.

The first five chapters cover only 105 pages and the major bulk of the work is formed by the last chapter which contains biographical accounts of 370 authors, composers and musicians of the 9th to 20th centuries. The first chapter bears the title, 'Indus Civilization and the Vedic Period.' Though the author has referred to the controversy as to whether the Indus civilization precedes or succeeds the Vedic one, he refrains from taking sides. Remains of the Indus civilization related to music and dance and the characteristics of musical pitch in

Vedic recitation are described briefly. Musical instruments like *vāna*, *dundubhi* (drum), *nāḍī*, *tuṇava* and *śaṅkha* (wind instruments) are mentioned and there is a brief discussion regarding the similarity of the Vedic *vāna* to the Egyptian *been* or *beent*. References are also made to some terms of the music of *Sāmaveda* concerning the parts of a *sāman* song beginning with *prastāva* and ending with *nidhana* and the modifications that go with the text. There is a brief description of the notation of *Sāma* music. Use of expressions like Vedic period, Prātiśākhya period, Śikṣā period, bear the resonance of a linear approach to history and this cannot be said to be beyond question because the Indian situation does not lend itself to this approach.

The description of Sāmavedic notation is followed by the paraphrase of some portions of *Nārādīya Śikṣā*. The chapter comes to an end with the exposition that the Vedic period saw the gradual evolution of "folk music into formalistic, systematic art-music." It would be worthwhile to point out here that "in Indian thought, the music of the Vedas forms part of the Revelation that is comprised of both text and music. It could, however, be said that Revelation itself is conditioned by time and space in its process of manifestation" (*Śruti*, Dec. 1993). The process of development from the use of three notes to four and five notes and to finally six and seven notes in *Sāmaveda* has been said to come about in three stages.

The second chapter entitled 'Post-Vedic Period—600 B.C. to 800 A.D.' is divided into eight sections, each almost complete in itself. They are as follows—

1. The Epic period, covering *Rāmāyaṇa* and *Mahābhārata*;
2. Music in the Buddhist and Jain sources;
3. Ancient music in Tamil sources;
4. Music as described in *Nāṭyaśāstra*—the development of *Gāndharva* music;
5. Music in the Pauranic sources;

6. Some ancient musicologists (containing short notes on Tumburu, Taṇḍu, Nārada, Kohala, Dattila, Nandikeśvara and Kaśyapa);
7. Music in Kālidāsa's works;
8. Kudumiyamalai inscription.

These sections are treated in the narrative method.

The title of the third chapter is "Characteristics of the Trends of the Music of the Post-Vedic Period" and in a sense supplements the content of the fourth section of the second chapter for it concentrates on the *Nāṭyaśāstra* and deals more elaborately with *jātis*, *grāmas* and *vīṇās* mentioned in it as also with the *dhātus* (high-low, long-short in phrases and technique of playing) and the ten *nirgīta*-forms (instrumental melodic compositions devoid of text).

The fourth chapter entitled 'Forms and Instruments' begins with a rather confused description of *āsārīta* and *vardhamāna*. There is a confusion regarding the *āsārīta* that is a type of *nirgīta* (a form free of meaningful text) and the *gītaka* (song with meaningful text) named *āsārīta*. Then comes a description of *dhruvā* which is a metrical composition sung within a drama as a commentary on a given situation or as a filler of gaps. In the section on instruments, aerophones, membranophones, idiophones or *ghana vādyas* and *vīṇās* have been discussed. The elements of the ancient *tāla* system have been discussed under the section on membranophones. The contents of *Nāṭyaśāstra* and *Śaṅgīta-ratnākara* are presented here.

The fifth chapter, 'Foreign Influences?' is a small chapter of only eight pages. Basing his arguments on extracts from Fox Strangways, F. Pococks, Sisir Kumar Mitra and Kurt Sachs, the author negates the possibility of Greek influence on Indian music. He also refutes F.W. Galpin's view that the Ṛgvedic *vāna* or *bāna* was an imitation of the Sumerian *ban* or *pan*, meaning bow. The author lays emphasis on the antiquity of the Vedic civilization and holds that India was the birthplace of the bowed instrument violin, and also of *qānūn* and *santūr*.

The sixth and last chapter entitled '800 A.D.-1900 A.D.—Gradual decline of *Gāndharva* Music and dominance of *Deśī* Music' contains information on the authors, composers and musicians of the 9th to 20th centuries. While on the one hand, this information is undoubtedly invaluable, on the other hand, there is a lack of order in its presentation. Musicians of Jahangir's time are discussed after those of Shāhjahān's. Likewise, Sanskrit authors, Amīr Khusrau, Baiju Bawra, Bakhshu, Tansen, *Aṣṭachāp* poets etc. are all discussed in one strain. Among the *aṣṭachāp* poets (the eight musician-composers among Vallabhācārya's disciples), only three, viz, Sūradāsa, Paramānandāsa and Govindasvāmī are mentioned while the remaining five are ignored. Whereas some musicians have been discussed in great detail, dealing with their biography and an assessment of their contribution, certain major personalities like Abhinavagupta, Pannālal Govsāmī, author of *Nāḍavinoda*, have been dealt with cursorily. Also, certain important names like Ācārya Bṛhaspati, Vinayak Rāo Patwardhan find no place in this list. It would be pertinent to point out here that while dealing with the 20th century musicians, composers and authors, the author has concentrated mainly on those persons who had reached the zenith of their art before 1950.

It is very possible that the author proposed to revise this list wherein some new names would have been included and some would have been dropped but could not, perhaps, find the time to do so.

Though the editor of this volume has taken care of the repetitions that had occurred in the list of musicians, it has not been possible to revise the entire list of names. "A posthumous publication like this has to be taken on its own terms. These accounts do form a part of history, but they lose their punch for want of their placement in a proper perspective. All the same, the putting together of this large bulk of information under one fold has its own value for research. This value will be evident as and when researchers use this material. For example, the references to master-musicians visiting Varanasi for

EDITOR'S PREFACE

ix

various reasons will provide valuable material for someone working on the importance of Varanasi as the meeting place of musicians from all parts of the country. The labour that has gone into the compilation of all this material deserves deep appreciation, specially in view of the fact that the author accomplished this feat at a very advanced age, perhaps after completing 90 years. Nothing but admiration is evoked by this act of *tapas* (rigorous pursuit)." (*Sruti*, issue III, December, 1993).

Acknowledgements

I owe a deep debt of gratitude to the following—

1. Dr. (Miss) Niharika Lal for proof-reading the type-script and the printed version.
2. Shri Parag Modi for the great care taken by him in typesetting and printing.
3. Shri Purushottam Das Modi for all managerial work pertaining to publication.
4. Shri A. Vaidyanathan of Sangeet Research Academy, Calcutta for taking care of all managerial work and for providing all facilities for editing.

I congratulate the Sangeet Research Academy, Calcutta, for bringing out this second work in the Saṅgīta Paridarśiṇī Series.

Akṣaya Tritīyā
VS. 2052
2 May, 1995

Prem Lata Sharma
'Āmnāya'
209/1, Karaundi
Varanasi-221005



Contents

	Page
Editor's Preface	v-ix
Scheme of Transliteration	xxxiv
Author's Introduction	xxxv-xliv
CHAPTER-I	
Indus Civilization and the Vedic Period	1-13
Characteristics and Trends of the Vedic Period	11
CHAPTER-II	
Post-Vedic Period—600 B.C. to 800 A.D.	14-36
(i) The Epic Period—about 700 B.C. to about 150 A.D.	14
<i>Rāmāyaṇa</i>	14
<i>Mahābhārata</i>	16
(ii) Music in the Buddhist and Jain Sources	17
(iii) Ancient Music in Tamil Sources	21
(iv) Music as Described in <i>Nāṭya-śāstra</i> — The Development of Gāndharva Music	23
(v) Music in the Purāṇic Sources	26
(vi) Some Ancient Musicologists	28
Tumburu	28
Taṇḍu	28
Nārada	29
Kohala	29
Dattila	30
Nandikeśvara	31
Kaśyapa	31

(vii) Music in Kālidāsa's Works	32
(viii) Kudumiyāmalai Inscription	35

CHAPTER-III

Characteristics and Trends of the Music of the Post-Vedic Period	37-54
<i>Grāmas</i> and Fixation of Notes in Scale	38
The Main form of <i>Gāndharva</i> Vocal Music	39
1. <i>Amśa</i>	39
2. <i>Graha</i>	40
3. <i>Tāra-gati</i>	40
4. <i>Mandra-gati</i>	40
5. <i>Nyāsa</i>	40
6. <i>Apanyāsa</i>	40
7. <i>Alpatva</i>	40
8. <i>Bahutva</i>	40
9. <i>Ṣāḍavita</i>	40
10. <i>Auḍuvita</i>	41
Kinds of <i>Jāti</i>	41
<i>Samavāyajā</i> or <i>Samśargajā Jātis</i>	43
Instruments in Vogue during the Post-Vedic Period	44
<i>Ekatantrī Viṇā</i>	45
<i>Citrā</i>	45
<i>Vipañcī</i>	46
Technical Exercises	46
1. <i>Vistāra dhātū</i>	47
Four stages of the <i>Sanghātaja vistāra dhātu</i>	47
<i>Samavāyaja-Vistāra dhātu</i>	48
2. <i>Karaṇa dhātu</i>	48
3. <i>Āviddha dhātu</i>	49
4. <i>Vyañjana dhātu</i>	49
Ensemble of <i>Viṇās</i>	50
<i>Bahirgīta</i> or <i>Nirgīta</i>	51
1. <i>Pratyāhāra</i>	51
2. <i>Avataraṇa</i>	51
3. <i>Āśrāvaṇa</i>	51
4. <i>Ārambha</i>	52

CONTENTS

xiii

5. <i>Vaktrapāṇi</i>	53
6. <i>Saṅkhoṭanā</i>	53
7. <i>Parighaṭṭanā</i>	53
8. <i>Mārgāsārīta</i>	54
9. <i>Līlākṛta</i>	54

CHAPTER-IV

Forms and Instruments	55-85
A. Certain Important Forms of Vocal Music	55
<i>Āsārīta Gītas</i>	56
1. The <i>Kaniṣṭha Āsārīta</i>	56
2. <i>Layāntara Āsārīta</i>	56
3. <i>Madhyama Āsārīta</i>	56
4. <i>Jyeṣṭha Āsārīta</i>	57
<i>Vardhamāna Gīta</i>	57
1. <i>Kaṇḍikā Vardhamāna</i>	58
2. <i>Āsārītābhāsa Vardhamāna</i>	58
(i) <i>Kaniṣṭha Āsārītābhāsa Vardhamāna</i>	58
(ii) <i>Layāntara Āsārītābhāsa Vardhamāna</i>	59
(iii) <i>Madhyama Āsārītābhāsa Vardhamāna</i>	59
(iv) <i>Jyeṣṭha Āsārītābhāsa Vardhamāna</i>	59
<i>Dhruvā</i>	59
B. Instruments	60
1. <i>Suśira</i> or Wind or Aerophonic Instruments	60
2. Membranophonic Instruments	
(<i>Avanaddha-Vādyā</i>)	61
<i>Mardala</i>	62
<i>Mṛdaṅga</i> : Its Invention	62
Shape and Structure of <i>Mṛdaṅga</i>	63
<i>Mārjanā</i> (Tuning of the drums)	64
<i>Māyūrī Mārjanā</i>	65
<i>Ardha-Māyūrī Mārjanā</i>	65
<i>Karmāravī Mārjanā</i>	65
<i>Trigata</i>	67
(i) <i>Tattva</i>	67
(ii) <i>Anugata</i> or <i>Ghana</i>	67
(iii) <i>Ogha</i>	67

<i>Tripāṇi</i>	68
<i>Paṇava</i>	68
<i>Dardura</i> (or <i>Dardara</i>)	69
<i>Paṭaha</i>	70
(i) <i>Mārgī Paṭaha</i>	70
(ii) <i>Deśī Paṭaha</i>	70
<i>Dundubhi</i>	70
<i>Huḍukka</i>	71
<i>Ḍamarū</i>	71
An <i>Avanaddha Vādyā</i> in <i>Vātāpi</i>	72
<i>Jhallarī</i>	72
3. <i>Ghana Vādyā</i> or Idiophonic Instruments	72
<i>Tāla</i>	73
<i>Laghu</i> , <i>Guru</i> and <i>Pluta</i>	74
<i>Tāla-kriyā</i> (Operation to indicate <i>tāla</i> -measure)	74
Kinds of <i>Tāla</i>	75
<i>Caturaśra</i> kind based on the principle of four	75
<i>Cañcatpuṭa</i>	75
<i>Tryaśra</i> based on the principle of three	76
1. <i>Cācapuṭa</i>	76
2. <i>Ṣaṭpitāputraka</i> (<i>Pañcapāṇi</i> or <i>Uttara</i>)	77
3. <i>Sampakveṣṭaka</i>	77
4. <i>Udghaṭṭa</i>	78
<i>Dvikala</i> , <i>Catuṣkala</i> Forms of the <i>Tālas</i>	79
<i>Mārga</i>	82
<i>Yati</i>	82
(i) <i>Samā</i>	82
(ii) <i>Srotogatā</i>	83
(iii) <i>Gopucchā</i>	83
<i>Graha</i>	83
Concluding Remarks	84

CHAPTER-V

Foreign Influences ?	86-93
Influences	86
The bow-shaped harp	87

CONTENTS

xv

The flute	91
The violin bow	92
<i>Mattakokilā</i>	92

CHAPTER-VI

800 A.D.-1500 A.D.—Gradual decline of *Gāndharva*

Music and dominance of <i>Deśī</i> Music	94-492
Introduction	94
Mataṅga	100
Abhinavagupta	101
Bhoja	101
Nānyadeva	102
Tribhuvanamalla	102
Someśvara	103
Jagadekamalla	103
Haripāla	104
Somabhūpāla	104
Jayadeva	105
Nārada's <i>Śaṁgīta-makaranda</i>	107
Śārṅgadeva	109
Jāyaṇa or Jayasenāpati	111
Pāṅkuriki Somanātha	111
Hammīra	111
Allarāja	112
Pārśvadeva	113
Gopāla Nāyaka	113
Amīr Khusrava	115
1. <i>Naqsh-o-Gul</i>	120
2. <i>Qaul</i>	121
3. <i>Qalbānā</i>	121
4. <i>Qawwālī</i>	122
5. Invention of new instruments	122
6. <i>Tarānā</i>	123
7. <i>Tālas</i>	124
<i>Chapaka</i>	125
<i>Farodast</i>	125

<i>Qawwālī</i>	125
<i>Pashto</i>	126
Vipradāsa	127
Music during the reign of Khalji Emperors	127
Alāuddin Khalji (1296-1316)	127
Music during the reign of Tughlak Emperors	128
Firoz Tughlak (1351-1388)	129
Śambhurāja	129
Madana	129
Vidyārṇya	130
Devehdra or Devanabhatta	131
Bhuvanānanda	132
Bhaṭṭa Mādhava	132
Umāpati	132
Vema	133
Siṅgaṇārya	134
Siṁhabhūpāla or Siṅgabhūpāla	134
Paṇḍita-maṇḍalī	134
Kumbha	136
Caṇḍidāsa	138
<i>Bālarbodhana</i>	138
<i>Samgīta-muktāvalī</i>	138
Kallinātha	139
Vidyāpati	139
Gopendra Tippa Bhūpāla or Govinda Tippa Bhūpāla	139
Sultan Husain Sharqī	140
Rājā Mānasingh Tomara	141
Jagaddhara	145
Lakṣmīnārāyaṇa	145
Acyutarāya	145
Kṛṣṇadāsa	146
Nāyaka Baijū Bāvarā	146
Gopāla Lāla (Nāyaka)	152
Cārjū	153
Bakhsū	153
Purandaradāsa	154

CONTENTS

xvii

Śaṅkaradeva	156
Mādhavadeva	158
Śubhaṅkara	159
Mīrābāī	159
Aṣṭachāpa	161
Sūradāsa	163
Paramānandadāsa	164
Govindasvāmī	165
Svāmī Haridāsa	166
Islama Shāh Sūrī	168
Muhammad Ādila Shāh Adalī	168
Musicians in Akbar's Court	168
Tānasena	169
Other Musicians in Akbar's Court	179
Bābā Rāmadāsa of Gwalior	179
Sūradāsa	179
Bāzabahādura	179
Nabāt Khān	180
Tānataraṅga Khān	182
Cānda Khān and Sūraja Khān	182
Bhagavāna	183
Rāmāmātya	183
Puṇḍarīka Viṭṭhala	184
Vilāsa or Bilāsa Khān	186
Somanātha	187
Dhondhi	188
Mīra Madhanāyaka	188
Cañcalasena	188
Ibrāhim Ādilshāh II and His Work, <i>Kitāb-i-Nauras</i>	188
1. Its linguistic importance	192
2. Its literary importance	192
3. Its musical importance	193
4. Its importance as basis of <i>Rāgamālā</i> paintings	194
Bhairava	194
Āsāvārī	194
Musical Instruments	195

Stringed Instruments	195
Membranophonic Instruments	195
Aerophonic Instruments	195
Tānasena II	195
Narottam Ṭhākura	196
Raghunātha Nāyaka	196
Gunasena	196
Lāl Khān Kalāwant	197
Jagannātha Kavirāja	197
Raṅga Khān or Dīraṅga Khān	197
Miśrī Khān Ḍhāḍī	197
Subalasena	198
Kāna Khān Kalāvanta	198
Jahāngīr's Time	198
Śekhā Śīra Mohammada	198
Catura Dāmodara	198
Ahobala	199
Rāgarasa Khān	200
Khushahāla Khān	200
Shekha Bahāuddīn Barnā	200
Shekha Shera Muhammada	200
Shaukī	201
Amānullā Pakhāwajī	201
Satīma Canda Ḍāgura	201
Vazīra Khān Nohāra	201
Haribhaṭṭa	201
Harivallabha	201
Locana	202
Hṛdayanārayaṇdeva Śāha	202
Śrīnivāsa	203
Bhāvabhaṭṭa	205
Mārgadarśī Śeṣa Iyngar	206
Nārāyaṇa Tīrtha or Nārāyaṇānanda Tīrtha	206
Life	206
Contribution	208

CONTENTS

xix

Kṣetrajña	210
Life	210
Contribution	210
Bhadrācalam Rāmadāsa	211
Girirāja Kavi	211
Śāhajī of Tanjore	211
Life	211
Contribution	212
Vyaṅkaṭamakhi	214
Akalaṅka	215
Govindācārya	216
Saif-ud-din Muhammada Faqīrullāh	217
Mirzā Khān Ibna Fakhruddīn Muhammad	219
Śrīkaṇṭha	221
Mummaḍī Cikkabhūpāla	223
Puruṣottama Miśra	224
Nārāyaṇadeva	224
Nawab Salār Jaṅg	224
Miyān Chhajjū Khān	225
Miyān Jīvan Khān	225
Cintāmaṇi Miśra	225
Nārāyaṇa Śāstrī	225
Vāmana Buā Deśapāṇḍe	225
Tulajāī I	225
Raṅganātha	226
Parameśvara	227
Musicians in the service of the Peshwas—	
Khuṣhālā Khān and Rānu Simpi	227
Musicians in the time of Nawāb	
Āsaf-ud-daulā of Avadhā	227
Muhammad Raza	228
Ghulāma Rasūla	228
Ghulāma Nabī or Śorī Miyān	229
Acapala	229
Manaraṅga	229
Sadāraṅga	230

Ghanānanda	233
Adāraṅga	235
Mahāraṅga	236
Hasana Khān Dhādhī	236
Narahari Cakravartī	236
Nārāyaṇa Miśra	237
Masīta Khān	237
Dūlaha Khān	238
Sādiq Alī Khān	238
Paśupati Śevaka Miśra	239
Rāmasvāmī Dīkṣitāra	239
Life	239
Characteristics of his Art and his Contribution	241
The Great Musicians of Karnataka Music	242
Pallavī Gopaliara	242
Life	242
His Attainments	242
Rāmacandrendra or Upaniṣad Brahma-yogī or	
Upaniṣad Brahman	242
Life	242
His Attainments and Work	243
Tyāgarāja	243
Life	243
Characteristics of his Art and his Contribution	245
Śyāma Śāstrī (1762-1827)	247
Life	247
Vidvān of Tanjore Saṁsthānam	247
Muthusvāmī Dīkṣitāra (1775-1834)	248
Life	248
Characteristics of his Art and his Contribution	257
Gopāla Kṛṣṇa Bhārati	258
Govind Marāra	259
Vīrabhadrayya	260
Kavi Maṭṭbhūṭayya	260
Ādipayya	260
Sonti Vyaṅkaṭa Subbayya	260

CONTENTS

xxi

Madhyārjuna Pratāpa Singh Mahārāja	260
Śeśācala Bhāgavata	261
Sadāśiva Brahma	261
Sāraṅgapāṇi	261
Melaṭṭūra Vyaṅkaṭarāma Śāstrī	261
Aruṇa Girinātha	261
Pāpavināśa Modaliyāra	261
Sarfoji II (1798-1833)	261
Sawāi Pratāpa Singh	264
Karṇāṭaka Music—19th Century	264
Svātī Tirunāla Śrī Rāma Varmā Kulaśekhara	
Perumala	264
Life	264
His Contribution	265
Ayilysu Tirunāla (1860-1880)	266
Kulaśekhara Perumālu (1813-1846)	267
Parimala-raṅga	267
Vāsata Khān	267
Miyān Śakkara Khān	267
Baḍe Muhammada Khān	268
Baḍe Munne Khān	268
Makkhana Khān	269
Natthana & Pīra Bakhśa	269
Qādira Bakhśa	269
Miyān Hassū Khān	269
Miyān Haddū Khān	271
Miyān Natthe Khān or Natthū Khān	273
Gule Imāma Khān	273
Chhote Muhammada Khān	274
Vārisa Alī Khān	275
Zainul Abdul Khān	275
Mahādeva Buā Gokhale	275
Vāsudeva Buā Jośī	276
Bābājī Dīkṣita	277
Baharāma Khān	279
Hajdara Khān Lakhnavi	279

Haidara Khān of Dhāra	279
Ghagghe Khudābakhśa	280
Śera Khān	281
Ghulāma Abbāsa Khān	281
Kallana Khān	281
Natthana Khān	282
Faiyāza Hussaina Khān	283
Tasadduqa Hussaina Khān	284
Vilāyata Hussaina Khān	284
Muhammada Alī Khān of Jaipur	285
Miyān Gammū	285
Tārācanda	286
Bābū Rāmasahāya	286
Śadī Khān	286
Chajjū Khān	286
Mīra Alī Sāheb	286
Nawāb Hussain Khān	287
Prasiddhū-Manohara	287
Śiva-Paśupati	288
Jagadīpa	289
Śiva Sevaka Miśra	289
Rāma Kṛṣṇa Deva	289
Ravājī Buā Gogate	289
Nārāyaṇa Buā Phalataṇakara	290
Akhtara Piyā (Nawāb Wājida Alī Śāha)	290
Qādira Piyā (Kādara Piyā)	291
Sanada Piyā (Tawakkula Husain Khān)	292
Umarāva Khān	292
Muhammada Alī Khān	292
Mīra Nāsir Ahmada	293
Amīra Khān of Rāmapura	293
Alī Husaina Khān	293
Bande Alī Khān	293
Pyāra Khān	294
Bahādura Husaina Khān	295
Ghulāma Razā Khān	295

CONTENTS

xxiii

Ghulāma Muhammada	295
Sajjāda Husaina	296
Bābū Isvarī Prasāda	296
Rahīma Scna	296
Amṛtasena	297
Amīra Khān Sitāriyā (<i>Sitār</i> -player)	298
Life	298
Attainments and Contribution	298
Pannālāl Gosvāmī	298
Ghulāma Alī	299
Sādat Khān	299
Nanhe Khān	299
Karāmata-ullāh Khān	299
Fidā Hussaina Khān	299
Sāhebazādā Haidera Alī Khān	300
Sādiqa Alī Khān	300
Kudaū Singh	300
Jodhā Singh	302
Nānā Pānse	302
Balavanta Rāo Pānse	303
Vāmana Rāo Candāwadhara	303
Hājī Vilāyata Alī Dhārhi	304
Balvanta Rāo Vaidya	304
Rāma-Sahāya	304
Bhairava Sahāya	306
Sukhadeva Singh	306
Musicologists and Composers of the 19th Century	306
N. Augustus Willard	306
Sir William Jones (1746-94)	309
Hakīma Muhammada Karama Imāma	310
Kulaśekhara Perumālu	311
Viṇā Perumālayya	312
Viṇā Kuppayyara	312
Vaikuṇṭha Śāstrī	312
Kuppusvāmī Anjer	312
Pallavi Gopāla Anjer	313

Cinnāsvāmī Dīkṣita	313
Bālasvāmī Dīkṣita	313
Toḍī Sītāramayyā	313
Subbārāya Śāstrī (1803-1862)	314
Annāsvāmī Śāstrī (1827-1900)	315
Kṛṣṇānanda Vyāsa	315
Kṣetramohana Gosvāmī	315
Kṛṣṇadhana Bannerjī	316
Sourindra Mohana Thākura (Tagore)	316
Ghanam Kṛṣṇayyara	317
Śaṅkarābharaṇam Narasayya	317
Ānatāndavapuram Bālakṛṣṇa Bhārati (1810-1896)	318
Veṅkaṭeśvara Etappa Mahārāja	318
Subbarāma Dīkṣita (1839-1907)	318
Veṅkaṭeśvara Śāstrī	318
Veṅkaṭarāmayya	318
Dorasāmayya	318
Mahāvaidyanātha Ayyar (1844-1893)	318
Life	318
Characteristics of his Art and his Contribution	319
Patnam Subrahmaṇya Ayyar (1845-1902)	320
Kundrakkudi Kṛṣṇayyar (1816-1889)	321
Parameśvara Bhāgavatāra (1815-1892)	321
Pallavi Seṣayyar (1846-1908)	322
Ādityarāma	322
Rāmakṛṣṇa Deva—Devajī Buwā	323
As a Teacher	323
Tanjore Kṛṣṇa Bhāgavatāra (1847-1903)	323
Sarabha Śāstrī (1872-1904)	324
Rāmanāda Śrīnivāsa Iyengara (1860-1919)	325
Anantarāma Bhāgavatāra (1867-1919)	325
Tirukkodikavala Kṛṣṇayyara (1857-1913)	326
Mṛdaṅgam Nārāyaṇasvāmī Appā	326
Tirumarugala Nateśa Pillai	327
Musicians of the 19th & 20th Century	328
Vazīra Khan	328

CONTENTS

xxv

Aghore Bābū	331
Rādhikā Mohana Gosvāmī	331
Zākir-ud-dīna Khān	331
Allāh Bande Khān	332
Muhammada Alī Khān	332
Gopeśvara Bannerji	333
Alī Khān & Fattū Khān	333
Gaṇeśaji Caube	334
Candana Caube	334
Paṇḍita Viṣṇu Nārāyaṇa Bhātkhaṇḍe	335
Life	335
His Collection of Musical Compositions	337
His Tours in Search of Old Manuscripts	
on Music	339
Works	341
Organization of Music Conferences	344
As a Teacher and Educationist	345
As a Composer	347
As a Critic	347
Last Years of His Life	347
Concluding Remarks	348
Appā Tulasī	348
Rājā Nawāb Alī	348
Dattātraya Keśava Jośī	349
Mangeśa Rāo Telaṅga	350
Sulemāna Khān	350
Mehdī Husain Khān	350
Banne Khān	351
Nisāra Huṣaina Khān	351
Rahamata Khān	353
Ināyat Hussain Khān	355
Bhaiyā Balavanta Rāo	356
Bhaiyā Jośī	357
Viṣṇupanta Chatre	357
Bālakṛṣṇa Buā Icalakarañjikara	358
Early Training in Music	360

His Contribution	367
Śaṅkara Rāo Paṇḍita	367
His Contribution	369
Bālāsāheba Gurujī	369
Nānū Bhaiyā Telaṅga	370
Maulābakhśa	371
His Contribution	372
Viṣṇudigambara Paluskara	373
Early Life	373
Musical Education	374
His Musical tour	376
His Activities in the field of	
Musical Education	380
The Last Few Years of his Life	384
Contributions to Indian Music	384
1. Popularisation of Indian	
Classical Music	384
2. Devotional Music in Classical <i>Rāgas</i>	385
3. Popularisation of Patriotic	
Songs in Classical <i>Rāgas</i>	386
4. Experiments in New Directions	386
5. Musical Education in a	
Systematic Form	386
6. Graded Text-books in Notation	387
7. Organization of Music Conferences	387
8. Workshop of Musical Instruments	387
9. Training of Music Teachers	387
Gundhu Buā Ingle	388
Faiza Muhammada Khān	388
Bhāskara Buā Bakhale	388
His Early Life and Schooling	388
Employment in a Dramatic Company	389
Regular Musical Training	390
As a Performer	393
His Style of Rendering	396
His Contribution	398

CONTENTS	xxvii
Rāmakṣṇa Buā Vajhe	398
Early Life	398
In Quest of Music	399
Musical Tour	402
Later Life	403
His Contribution	403
Abdul Karīm Khān	404
Early Life	404
His Musical Career	405
Establishment of Music Institutions	407
His End	408
Main Characteristics of His Art	408
His Contribution to Indian Music	409
Rāmabhāu Kundagolakara Alias	410
Sawāī Gandharva	411
Allādiyā Khān	411
Early Life	411
Musical Training	412
His Musical Tour	413
Stay in Mahārāstra	413
Main Characteristics of His Art	415
His Contribution to Indian Music	416
Haidara Khān	417
His Training in Music	417
Positions Held by Him	417
His Musical Tours	418
His Style	418
Ananta Manohara Jośī	418
Rājā Bhaiyā Pūcchawāle	419
Early Life	419
His Musical Education	419
As a Music Teacher	419
His Contribution	420
Baḍe Ghulāma Alī Khān	420
Life	420
His Public Performances	421

Characteristics of His Style	421
Last Years of His Life	422
Bade Rāmadāsa	422
Early Life	422
Musical Education	422
Employment	422
His Attainment	422
Muṣṭāqa Husaina Khān	423
Early Life	423
Training in Music	423
Positions Held	424
Honours Conferred	424
His Attainments and Characteristics of His Style	424
Om̐kāranātha Thākura	425
Early Life	425
His Musical Education and First Assignment	426
Musical Career and Tour	427
Establishment of a Music Institution and Publication of Music Books	428
Honours Conferred	430
Characteristics of His Style and His Attainments	431
Rajaba Alī Khān	431
Early Life	431
Musical Tour	432
Honours Conferred	432
His Main Pupils	432
Characteristics of His Style and Attainments	432
Rāmakṛṣṇa Miśra	433
Early Life	433
His Musical Career	433
His Attainments	434
Yaśavanta Sadāśiva Paṇḍita (Miraśī Būwā)	434
Early Life	434
Later Life	435

CONTENTS

xxix

His Attainments and Contribution	435
Mañjī Khān	436
Early Life	436
Later Life	436
Characteristics of His Style	436
Amāna Alī Khān	437
Early Life	437
Later Life	437
His Style and Contribution to Music	438
Bholānātha Bhaṭṭa	438
Life	438
His Merits and Contribution	439
Śrī Kṛṣṇa Hari Harilekara	440
Life	440
Work	440
Fidā Husaina Khān	441
Life	441
Work	441
Nārāyaṇa Moreśvara Khare	442
Life	442
Work	443
Gaṇeśa Rāmacandra Bahare Buwā	443
Life	443
Characteristics of Style and Work	444
Dattātreyā Viṣṇudigambara Paluskara	445
Life	445
Characteristics of Style and Work	445
Bālā Bhāu Umadekara	446
Life	446
Characteristics of Style and Work	446
Lalana Piṇḍ	447
Characteristics of Style and Work	447
Mañjuddhā Khān	448
Life	448
Characteristics of Style and Work	449

INDIAN MUSIC

Sohani	450
Life	450
Characteristics of Style and Work	450
Girijā Śaṅkara Cakravartī	451
Life	451
Characteristics of Style and Work	451
Murāda Khān Bīnakāra	451
His Attainments and Contribution	452
Sādiq Alī Khān	453
Life	453
Attainments and Contribution	453
Ghasīṭa Khān	453
Imadāda Khān	453
Life	453
Characteristics of His Art and Contribution	454
Bābū Khān	455
Life	455
His Attainment and Contribution	455
Āśique Alī Khān	455
Attainments and Contribution	456
Annā Ghārapure	456
Life	456
His Attainments and Contribution	456
Barakata-ullāh	457
Life	457
Attainments and Contribution	457
Ināyata Khān	457
Attainments and Contribution	458
Allāuddīn Khān	459
Life	459
His Attainments and Contribution	461
Hāfiza Alī Khān	462
Life	462
His Attainments and Contribution	463
Bundū Khān	463
His Attainments and Contribution	464

CONTENTS	xxxi
Sādāta Alī Khān Alias Chammana Sāheb	465
Life	465
Attainments and Contribution	465
Pannālāla Ghosh	466
Life	466
Attainments and Contribution	467
Nāsira Muinuddīna Dāgara	467
Life	467
Attainments and Contribution	468
Bhaiyā Gaṇapati Rāo	469
Life	469
Attainments and Contribution	469
Govinda Rāo Tembe (Govinda Sadāśiva Tembe)	469
Life	469
Attainments and Contribution	470
Musicologists of the 20th Century	471
Kṛṣṇa Rāo Gaṇeśa Mūle	471
Life	471
Contribution	471
Rāo Sāheb K.B. Devala	471
Life	471
Contribution	472
E. Clements	475
G. B. Acarekara	476
19th & 20th Century Artistes of Percussion	
Instruments	477
Nāsira Khān	477
Contribution	479
Sakhārāma	480
Govinda Rāo Deva Rāo Burahānapurakara	480
Life	480
His Contribution	482
Gurudeva Paṭavardhana	482
Life	482
Contribution	483
Harisundara Alias Bācā Miśra	483

INDIAN MUSIC

Haricarāṇa	483
Ābida Husaina Khān	483
Bīrū Miśra	484
Parvata Singh	484
Lakṣmaṇa Rāo Parvatakara	485
Maulavī Rāma Miśra	485
Anokhe Lāla Miśra	486
Kaṇṭhe Mahārāja	486
Habībuddīna	487
Artistes of Karnataka Music	488
Vyāṅkaṭaramaṇadāsa	488
Life	488
His Attainments and Contribution	489
Saṅgameśvara Śāstrī	489
Life	489
Attainments and Contribution	491
Subbaramier (1875-1938) and	
Sambasivier (1885-1958)	491
Vīṇā Seśanna	492
Life	492
Attainments and Contribution	492



“Music is the eternal subtractor of everything that stands between man and his maker.”—quoted by Capt. Willard in *Music in India*.

“Paśurvetti śiśurvetti, veti gānaraśaṁ phaṇī”—
S. Ratnākara—‘Even a wild animal, a babe, and the hooded serpent feel the charm of music.’

Ha ! The nectar that’s music !
Of all your wonders, O dear one,
The biggest wonder’s music.
The endless sky and the seas—
Your grand show—are no match
For the marvel that’s music.

—Subrahmanya Bharati
(Nandan’s Translation)

“To some people music is like food; to others like medicine; to others like a fan.”—*Arabian Nights*, Lady Burton’s edition, ii, p. 463.

Scheme of Transliteration

Gutturals	ka	kha	ga	gha	ṇa	
Palatals	ca	cha	ja	jha	ña	śa
Linguals	ṭa	ṭha	ḍa	ḍha	ṛa	ṣa
Dentals	ta	tha	da	dha	na	sa
Labials	pa	pha	ba	bha	ma	
Semi-vowels	ya	ra	la	va	ha	
Anusvāra	ṁa					
Visarga	ḥa					

Author's Introduction

Some thinkers believe that music is even anterior to language. The truth, however, seems to be that both music and language have evolved out of interjectional or exclamatory sound. The interjectional sound for expressing different emotions is common both to man and the higher animals. Whatever the origin of music, it is universally agreed that music is natural to man. Ever since the dawn of civilization, man has been giving expression to his feelings in music in some form or other.

Man has the capacity to experience different kinds of sensations. It is said that the lowliest creature, amoeba, which is made of one cell only has not got different organs of sense. Its skin is the only medium through which it experiences all kinds of sensations—light, sound, touch, etc. As life mounts up the ladder of evolution, we find different kinds of organs for different kinds of sensations. Specialization and complexity of sense-organs proceed side by side with specialization of sensations in the scale of evolution.

Sensations are produced by the action of an external stimulus on the sensitive apparatus of our nerves. Each organ of sense produces sensation of light—the ear of sound, the skin of touch. Even when the same sunbeams which excite in the eye the sensation of light, fall on the skin, they do not produce sensation of light in the skin, but only sensation of heat. The vibrations of elastic bodies heard by the ear as sound fall on the skin also, but it cannot hear these vibrations as sound; it can at best experience these only as fluttering sensation.

While each organ of sense has been evolved by Nature for a specific sensation, there is a further complication in the case of the ear. The eye experiences light and colour. There is no complication in the experience of colour or form. There are certainly various shades of colour which the eye of the uninitiated misses and the eye of the painter alone catches, but these subtle shades of colour after all belong to the same order of sensation. In the case of the ear, the situation is different. The sound that the ear hears is of two kinds—non-musical sound which in scientific jargon is called *noise*, and musical sound which is called *tone*. While colour is just colour and no more, and the eye has a sensation of one order only, sound is not just sound. The musical sound is a sensation of a different order. It is entirely different from non-musical sound. This explains, to a certain extent, why many people are unable to appreciate good music. They have been listening mostly to the sound of common speech, which is mere noise; their ear is not accustomed to listening to musical sound.

We shall do well to understand rudimentary principles regarding musical sound or tone. Three things are essential for any sound to be heard—(a) a sounding or vibrating body (2) a medium like air, liquid or solid through which the vibration travels (3) a receiver, as the ear. When anything is struck, it begins to vibrate. Put a few grains of sand on a drum, say *tablā*. Strike at the cover of the drum. You will notice a commotion in the sand grains. What is this due to ? It is due to the fact that the sounding body, in this case the drum or *tablā*, is vibrating. This vibration has set the sand grains in motion. Vibration is the first condition of sound. If any sound is to be heard, the sounding body or the source from which the sound is to come must vibrate. The second condition is that the vibration must travel through some medium. This is demonstrated by scientists by means of the bell jar. An electric bell is suspended by wire springs inside a bell jar. When the jar is full of air, the ringing of the bell can be heard distinctly, but if the air is exhausted by means of a pump, sound becomes inaudible

when the bell is rung. This proves that a medium, air in this instance, is necessary for the transmission of sound. Lastly, there should be the ear in a sound condition which acts as a receiver for the sound.

We have seen that a body must vibrate if it is to be heard. This vibration is in the form of waves. The number of vibrations per second or unit time is known as *frequency*. This is an important word. It will help us in distinguishing musical from a non-musical sound. Of the many sounds that we hear, some strike us as naturally sweet, as for instance the sound of a piano or *vīṇā*, and some do not appear as sweet, as for instance, the screeching of a parrot, the barking of a dog or the common speech that we hear every day. The former kind of sound is musical, the latter non-musical. Musical sound is technically called a *tone*; non-musical sound is technically called *noise*. The sound that we produce every day in our talks is just noise and no more. The word 'noise' even for our common speech need not hurt us. It is just a technical word for all non-musical sound.

A noise, for example, the rattling of a carriage, is accompanied by a rapid alternation of different kinds of sensations of sound. A musical sound, on the other hand, strikes the ear 'as a perfectly undisturbed uniform sound which remains unaltered as long as it exists'.

Now what is it that distinguishes a musical from non-musical sound ? That word 'frequency' will help us here. In order to be heard at all, a body must vibrate. The number of vibrations per second is called 'frequency'. In the case of a musical sound, the vibrations are comparatively simple and they fall on the ear with *uniform frequency*. In the case of noise or non-musical sound, the vibrations are complex and have *irregular frequency*. The same idea is expressed by saying that the oscillations or vibrations of a musical sound or tone are *periodic*, whereas those of noise are *non-periodic*. By periodic motion is meant 'motion which constantly returns at the same condition after exactly equal intervals of times'. (Helmholtz: *Sensations*

of *Tone*, p. 8). So, the very physical structure of a tone or musical sound is different from a non-musical sound. There is a difference in the very *modus operandi* of the vibrations of a musical and a non-musical sound. Every other sense-organ experiences only one kind of sensation; the ear experiences two kinds of sensation—musical and non-musical. Nature has made a fundamental and inherent distinction between these two kinds of sound.

In Indian music, musical sound is called *nāda*, and *nāda* is called *Brahman* or Divine Reality itself.

Science defines a tone or musical sound from the point of view of its physical structure. Indian music calls a tone *svara*. Works on Indian music lay emphasis on the resonant character of a *svara*, and its aesthetic effect. When we strike a string strung to a certain pitch, a sound is produced but it does not stop there; a continuous series of sound is heard as a result of that stroke. Thus there is a resonance (*anuraṇana*). This continuous series of sound of the same pitch which is melodious and gives aesthetic joy is called *svara* in Indian music. The sound first produced and heard is mere *śruti*, while the continuous series of sound of the same pitch or the resonance marks it off as *svara* or tone. Science defines a tone from the physical point of view; Indian music describes it from the point of view of art. The word *svara* is composed of two letters—‘*sva*’ and ‘*ra*’. The letter ‘*sva*’ stands for the word ‘*svayam*’, i.e., ‘by itself’ and ‘*ra*’ stands for *rājate* or *rañjayati*, i.e., shines or delights. ‘*Svara*’ or tone is that which shines or delights by itself without any extraneous aid.*

Because the tone is a sound of a different *order*, because our ear is accustomed to hearing mostly non-musical sound and also because there is hardly any provision for training in music in our schools, many people find it difficult to appreciate music. The writer was taken aback by a question put to him by a

*.cf. ‘Śrutyanantarabhāvi yaḥ snigdho anuraṇātmkaḥ.

Svato rañjayati śrotṛ-cittam sa svara ucyate.’

(S.R. Vol. I, p. 82, Adyar Edition).

friend in all his naivete, "There are so many letters—a, b, c, m, n, etc. Are there different keys or frets for the various letters so that while singing you bring out the sound of the letters by striking the relevant keys or frets of the instrument concerned ?" His surprise knew no bounds when I said to him, "Music has nothing to do with the sound of your letters or words. Any letter or word could be sung on any key or fret according to the musical sound or tone that was intended to be produced". My friend was a fairly educated gentleman, a graduate, and yet he had a queer idea about music. He thought that the sound of the word as spoken was produced in music also; only the musician knew the trick of making it a bit sweet, perhaps with the aid of an instrument,—and that just as there are different keys for different letters in a typewriter, so there are different keys for different letters in a musical instrument, and just as when you strike a particular key in a typewriter, you find a particular letter typed on the paper, similarly when you strike a particular key in an instrument, the sound of the letter connected with that key is brought out at once. There is alas ! such colossal ignorance about music. No wonder then that in many cases music falls on deaf ears.

There are three aspects of a musical sound or tone :

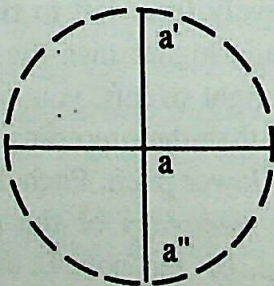
1. Pitch
2. Force or loudness or intensity
3. Timbre (pronounced as te:br)

1. Pitch : Pitch is the degree of acuteness or graveness of a tone. It is a relative term. Tones in relation to each other are higher or lower. In a piano or harmonium, if you go on striking the keys successively from left to right, you will find that each succeeding note is higher than the preceding one. If you strike the keys from right to left, you will find that each succeeding note is lower than the preceding one. And so we speak of a note of higher or lower pitch. Pitch depends upon the number of vibrations or *frequency* of the note struck. The frequency, for instance, of the note C or Do or Sa in Indian

music is 240; the frequency of the note D or Re which is called Re in Indian music also is 270; the frequency of the note E or Mi which is called Ga in Indian music is 300. So the note Re which has a frequency of 270 is of a higher pitch than the note Do or Sa which has a frequency of 240, or the note Do or Sa is of a lower pitch than the note Re. In Indian music, pitch is called *tāratā* or *tāramandrādi-bheda*. The human ear can catch a note as musical only if it has a minimum frequency of 40 and a maximum frequency of 4,000.

2. Loudness or Intensity : Generally people do not understand the distinction between pitch and loudness. They think that the note of a higher pitch is necessarily louder than that of a lower pitch. But loudness or intensity refers to the force with which a note is sounded, not to the pitch. Suppose you want to sound the second white key of a harmonium which has the pitch of Re. If you blow the bellows of the harmonium softly i.e., with less force, Re will be heard in a soft way, but if you blow the bellows with a greater force, the same pitch Re will be heard with greater loudness. So also if you strike the same note in a violin with greater force of the bow, the pitch will be the same since you are striking the same note, but the loudness or intensity will be greater. In scientific terminology, *pitch* depends on the *frequency* of vibration; *loudness* depends on the *amplitude* of vibration; the greater the amplitude, the louder the sound.

We have seen that *frequency* means the number of vibrations per second or in unit time. Let us see what *amplitude* means. Amplitude means the extent of the oscillatory or vibratory motion. The following diagram will, in a rough way, make this clear.



Suppose you strike a string 'a'. Vibratory motion arises and travels up to 'a'. From 'a' it returns to 'a', but owing to its momentum, it cannot rest at 'a', and so it travels to 'a'" on the other side. The extent or distance between 'a-a'" or 'a-a'" is known as *amplitude*. So loudness depends on *amplitude* or the extent of the vibratory motion. In Indian music, loudness or intensity is called *tīvratā* or *tīvra-mandrādi* timbre or *bheda*.

3. Timbre or Quality : Now we have to consider *quality*. Suppose you are sitting in your study, and a friend of yours calls you from outside. You know at once that it is Mr. X. You have not seen him. How do you know that it is Mr. X ? Obviously by the quality of his voice. Similarly, there is a difference of quality in musical tone. Suppose you are listening to an ensemble of instruments—all tuned to the same pitch and being played with the same intensity—you still recognise the tones of the different instruments, because the quality of the tone of each instrument differs. The same note may be sung by human voice or played upon *vīṇā*, violin, piano, *sitār* etc., but though the pitch and intensity may be the same, you can recognise the tone of each separately, because the tonal quality of each differs from the rest. Tonal quality is technically called *timbre*. What is the difference of tonal quality or timbre due to ?

Let us try to understand this. A musical tone may be either simple or compound. We hardly hear a simple tone. Whenever we hear a man sing or some music being played on an instrument, we hear compound note i.e., the total tone as it strikes the ear is the simple, or prime or fundamental (also called partial) tone mixed with *overtones* or harmonic upper partials (also called simply 'upper partials'). This compound note which is a combination of the simple or fundamental tone and overtones gives a distinct quality to each human voice or musical instrument. The simple or *fundamental* note is due to primary vibration; the *overtones* are due to secondary vibrations. When the string, say of a *vīṇā* or *sitār* is struck, the lowest note is the *fundamental*, and those produced by the

vibrations of aliquot parts of the sounding body are termed *harmonics* or *harmonic upper partials* or *overtones*. The quality or timbre of a note is determined by the presence of these harmonics or overtones. The quality of each instrument or human voice differs because of the *different number or relative strength* of the overtones or harmonics produced by each when a note is sounded. These overtones have the ratios 1 : 2 : 3 : 4 i.e., if the number of vibrations of the fundamental is 100, those of the overtones would be 200, 300, 400.

So we see that a musical sound or tone is that which has uniform, regular, continuous vibrations. It has three characteristics, viz., (1) pitch; (2) loudness or intensity; (3) quality or timber. The pitch depends on frequency or the *number* of vibrations; quality or timbre depends on the *form* of vibrations or in other words upon the *different number or relative strength of the harmonics or overtones* produced when a note is sounded. In Indian music, timbre or quality is indicated by the word *asādhāraṇa dharma* or by adding *kāku* to certain words to mark the difference in timbre as *śārīra-kāku*, *yantra-kāku*.

There are two essential constituents of music—note or *svara*, rhythm or *laya*. We shall take up rhythm in a separate chapter. In this chapter, we shall confine ourselves to note or *svara*.

There are seven *svaras* in all music. In Indian music, they are called *Ṣadja*, *Rṣabha*, *Gāndhāra*, *Madhyama*, *Pañcama*, *Dhaivata*, *Niṣāda*. In actual singing, only the first letter of each note-name is used. So in actual practice, the notes are called *sa*, *ri* or *re*, *ga*, *ma*, *pa*, *dha*, *ni*. The parallel names in European music are—*do* (*ut*), *re*, *mi*, *fa*, *sol*, *la*, *si* (*ti*). These names are, in short, called *Saragama* in Indian music or *Solfa* syllables in European music.

The group of the seven notes together is known as *Saptaka* or heptad. It is wrong to translate it as octave. Octave would be *aṣṭaka*, not *saptaka*. Since, however, the eighth note is only a repetition of the first in a higher register, and not a separate

note, in actual practice it may be called a *Saptaka*. Musically, however, it would be more correct to call it a *saptaka*, and Indian music does call it a *saptaka*, for, as has already been pointed out, the eighth is not a new note but only a repetition of the first. In a later chapter, we shall see why Indian music preferred to stick to the scheme of seven notes and call it *saptaka* rather than *aṣṭaka* (octave).

Some of these seven notes are flat or sharp. The flat notes are called *komala*, and the sharp *tīvra*. Flat is that which lowers a note one semi-tone from its natural pitch, and sharp is that which raises a note one semi-tone from its natural pitch.

The following table shows the *svara* nomenclature as used in Hindustani music, Karnatic Music, and Western Music.

<i>Svara</i> Nomenclature in Hindustani Music	Semi-tone of the Western Scale	<i>Svara</i> Nomenclature in Karnatic Music
<i>Sa</i> (Ṣaḍja)	C	Ṣaḍja
<i>Komal Ri</i> (Ḳomal Rṣabha)	D ^b	Śuddha Ri
Śuddha Ri (Śuddha Rṣabha)	D	Catuḥśruti Ri or Śuddha Ga
<i>Komal Ga</i> (Komala Gāndhāra)	E ^b	Ṣaṭśruti Ri or Sādhāraṇa Ga
Śuddha Ga (Śuddha Gāndhāra)	E	Antara Ga
Śuddha Ma (Śuddha Madhyama)	F	Śuddha Ma
Tīvra Ma (Tīvra Madhyama)	F [#]	Prati Ma
Pañcama (Pañcama)	G	Pañcama
<i>Komal Dha</i> (Komala Dhaivata)	A ^b	Śuddha Dha
Śuddha Dha (Śuddha Dhaivata)	A	Catuḥśruti Dha or Śuddha Ni
<i>Komal Ni</i> (Komal Niṣāda)	B ^b	Kaiśika Ni, or Ṣaṭśruti Dha
Śuddha Ni (Śuddha Niṣāda)		Kākalī Ni

Though the names used in Karnatic music are fairly old,

as Śārṅgadeva has used them in *Sanḡītaratnākara*, yet they are likely to create confusion. The names used in Hindustani music are based on a sounder principle, are easy to remember and free from ambiguity, and have parallel equivalents in Western system of music also. The adoption of the same names in Karnatic music also would lead to clarity, and uniformity in Indian music.



CHAPTER-I

INDUS CIVILIZATION AND
THE VEDIC PERIOD

The oldest history of India is that of the Indus civilization. Mohenjodaro and Harappa are the two places where historical finds of the Indus civilization have been discovered by the archaeological department. Harappa is at a distance of 100 miles to the south-west of Lahore, and Mohenjodaro is at a distance of 200 miles from Karachi. Terracotta seals, vessels, images of animals, statues, remnants of cities and forts go to prove that this was the most ancient civilization of India. It is considered to be at least 5,000 years old. Some regard this civilization as pre-*Vedic*, and some as *Vedic*. Among other finds, a flute, a harp with strings, and percussion instruments have also been found. A bronze figurine of a dancing girl beating time to music with her foot has also been found. This shows that people in that remote age knew the use of harp, flute, percussion instruments, and the art of dancing. On the basis of these scanty data, we cannot say what the music of those times was like. Seals similar to those of Mohenjodaro and Harappa have also been discovered in Sumeria. There was evidently a common civilization in the Indus Valley and Sumeria, Assyria and Babylonia.

We have, however, a more detailed account of the music of the *Vedic* times. The date of the oldest text, i.e., *Rgveda* is variously estimated by scholars from 2,000 B.C. to 10,000 B.C.

The *Vedas* were musically recited. *Udātta* (raised, Greek *oxyu*, sharp or acute), *Anudātta* (not raised, grave, Greek *baryu*),

and *Svarita* (Greek *oxybaria*, acute grave or circumflex) were the three pitches used in *Vedic* recitative. *Udātta* was an acute or sharp pitch, *Anudātta* was a grave pitch, and *Svarita* was a pitch which combined in itself the characteristics of both i.e., it started with *Udātta* and fell down to *Anudātta*. In *Vedic* literature, *Svarita* is called *pravaṇa*, i.e., it gradually descended from *Udātta* to *Anudātta*. It formed a link between *Udātta* and *Anudātta*. These three were not merely accents or stress on words; they were musical pitches used for simple recitative.

Prof. McDonnell rightly says, "The Vedic, like the ancient Greek accent, was a musical one, depending mainly on pitch, as is indicated both by its not affecting the rhythm of metre, and by the name of the chief tone, *Udātta*, 'raised.'""*

Fox Strangways also maintains that these were musical pitches. Says he, 'The *R̥gveda* is recited now, as it has always been, to three tones; for the accent was originally a mark of musical pitch.....'**. Kurt Sachs is also of the same opinion.***

From a hymn of the *R̥gveda* (10, 32, 4), it appears that all the seven notes of the musical scale were discovered by that time.

The songs of *R̥gveda* were known as *gīti*, *gāthā* and *gāyatra*. *Gāthās* were songs sung on occasions of ceremonies and festivals. A song consisted of three parts and was known as *stoma*. The word *sāma* has also been used in the *R̥gveda* for song.

Various instruments were in use in the *Vedic* times. Among stringed instruments we find the mention of *Vāṇa* in *R̥gveda*. In the whole of *R̥gveda*, *vīṇā* has nowhere been mentioned. We find instead a mention of *vāṇa* which was a bow-shaped harp, with sometimes a hundred strings according to *Śāyana*, the commentator of the *Vedas*. *Vāṇa* appears to have been of two kinds. One kind was like the Greek Aeolian harp

* A *Vedic Grammar for Students*, p. 448.

** *Music of Hindustan*, p. 246.

*** Vide his *The Rise of Music in the Ancient World*, p. 158.

with about hundred strings tuned in unison and sounded by the gust of wind. Sāyaṇa calls it 'marud-vīṇā'—the vīṇā of the Wind God. Vāṇa of the R̥gveda was of this kind. There was another kind of vāṇa of bow-shaped harp type. This was played with a curved piece of cane-like wood. It is interesting to note that in ancient Sumeria also, there was a similar instrument, called Bāna. This was also a bow-shaped harp. 'Va' and 'Ba' are frequently interchanged, and so even the name of the instrument was the same both in ancient India and ancient Sumeria. A similar instrument in ancient Arabia was known as 'Vanna'. Either the instrument travelled from India to Sumeria and Arabia or from Sumeria to India and Arabia.

Vīṇā has been referred to in Yajurveda which was composed later than the R̥gveda, but vīṇā was also at first bow-shaped. The word vīṇā is derived from the verb 've' (to weave). This reveals the history of its original make. In the beginning darbha or kuśa grass or muñja (rush or sedgelike grass) was woven into strings and these strings were used in the vīṇā. Later guts were used and finally steel and brass strings.

In Egypt, the same instrument was known as bīn or bīnt. The same name for the same instrument in two such remote countries cannot be due to mere chance or coincidence; it must be due to a prolonged intercourse between the two countries. There were many other common features between the cultures of the two countries, e.g., sun-worship, putting on religious mark on the forehead, non-injury to the cow and cat, the lotus motif in architecture, etc.

Another stringed instrument mentioned in the R̥gveda and the Atharvaveda is Karkari. Sāyaṇa, the commentator, only says that it was a particular kind of instrument, but does not specify what kind of instrument it was. Monier Williams, Wilson, and Apte consider it to be a stringed instrument, but do not say what kind of a stringed instrument it was. Another stringed instrument was known as Kanda-Vīṇā. This was made by combining together bamboo joints and stretching strings on it.

Among the percussion instruments, the one most frequently cited in the *Vedas* is the *Dundubhi*. Nowadays, it is generally called *Naqqārā* or *Nagārā*, in Northern India. There has been a slight variation in the make of the instrument from age to age, but the general structure has remained the same. There were in the *dundubhi* two drums—one big, and the other one small. It was made by hollowing out a block of wood, and stretching an ox's hide over the mouth. It was played with a stick. It used to be played mostly in war, in the Vedic times. Later on, it was played also in the king's court, and in temples.

Among wind instruments, we find a mention of *Nādī*, *Nālikā* or *Nalika*. Probably, *Bakura* was also a wind instrument. *Tūnava* and *Śaṅkha* (conch) were other wind instruments. *Venu* or bamboo flute also came into use.

Bhūmidundubhi is another drum that one comes across in the *Vedas*. It was an earth-drum which was made by digging a hole in the ground and covering it with hide. It was played with a stick at the time of sacrifice. The stick was generally made of the tail of an ox. *Vanaspati* was a wooden drum. Another drum that is usually referred to is *Ādambara*. Its exact shape and structure are not known. *Gargara* was another drum used in war. It is an onomatopoeic word. It used to produce the sound 'gargar'; Kurt Sachs thinks that it was a horizontal harp. *Āghāṭi* was a cymbal used for indicating rhythm. In the *Atharvaveda*, it is also called *Āghāta*.

In the *Yajurveda*, we find a reference to regular professional players of instruments who had specialized in playing particular instruments, for instance, *Vīṇā* players, *Tūnava* players, Conch-blowers, *Āghāṭi*-players, and *Kāḥala*-players. *Tūnava* was a wind instrument. *Kāḥala* was something like the modern *Shahanāi*.

The hymns of *Sāmaveda* were sung in well-defined tunes and according to set rules.

Sāmaveda is divided into two portions—*ārcika* and *gāna*. *Ārcika* contains only the texts of the songs while the *gāna* por-

tions contain the texts with notation. A sāma song has the following parts :—

1. Prastāva : This begins with 'hum' sound which is sung by all the priests together.
2. Udgītha : This portion of the song is commenced with 'aum' (om) and sung by the Udgātā priest. This is the main part of the song.
3. Pratihāra : The singer of this portion is known as pratihartā. Pratihāra is divided into two sections—upadrava and nidhana.
4. Upadrava : This is only a section of pratihāra which is repeated by the udgātā.
5. Nidhana : This is the remaining section of pratihāra which is sung together by all the three priests viz, prastotā, udgātā, and pratihartā. The word 'om' is added to this portion of the song. This is the concluding portion.

Certain changes are introduced into the text of the song before it is actually sung. These are the following :—

1. Vikāra : Change in a word, e.g., agna changed into ognāi.
2. Viśleşana : A word broken up into parts, e.g., vītaye broken into voi and toyāyi.
3. Vikarṣaṇa : Lengthening the vowel of the word.
4. Abhyāsa : Repetition of a word of the song.
5. Virāma : Pause, e.g., 'grnāno havyadātaye' may be sung after a pause at 'ha-graṇāno ha, vyadātaye.'
6. Stobha : Some word not forming a part of the text but expressive of joy may be introduced into the song. Such a meaningless but interjectional word is known as stobha, e.g., 'hāu auhovā'.

Sāma music was written in a notation of its own which was numerical. The scale of *Sāma* was a descending one, starting from *ma*, e.g., *ma, ga, re, sa, ni, dha, pa*. Notes in *Sāmaveda* were called *yamas* and their names were *Kruṣṭa (madhyama)*, *Prathama (gāndhāra)*, *Dvītiya (rṣabha)*, *Trītiya (śadja)*, *Caturtha (niṣāda)*, *Mandra (dhaivata)*, and *Atisvāra* or *Atisvārya (pañcama)*. These notes were indicated by the letters 1, 2, 3, 4, 5, 6, 7. Certain devices for lengthening a note were also introduced.¹ A perfect system of cheironomy was also developed by the singers of *Sāma* music. *Sāmavedic* notation was the earliest one that was ever developed. The *Encyclopaedia Britannica* rightly says; 'It is probable that the earliest attempts at notation were made by the Hindus and Chinese from whom the principle was transferred to Greece'. (p. 21, vol. 16)

The *Brāhmaṇas*, *Āraṇyakas*, *Sūtras*, *Prātiśākhya*s and *Śikṣās* contain various references to the music of the ancient times. From these references, it is clear that music had evolved a good deal during this period which may be said to extend from 1,000 B.C. to 600 B.C.

In the *Sāmavidhāna Brāhmaṇa*, we get a reference to the seven *yamas* or notes of the scale. The *Taittirīya-Brāhmaṇa* mentions *tūṇava*, *śaṅkha*, *duṇḍubhi* and *viṇā*. The *Taittirīya Brāhmaṇa* (III, 9, 14) says that hundred cart-loads of presents were offered to the musicians. This shows the high esteem in which a musician was held at that time. The *Śatapatha Brāhmaṇa* says that many *viṇās* were played together and the leader of the ensemble of the *viṇās* was called *Viṇāganagīt*. *Mūrchanā* of the modal shift of scales had also developed by this time. *Śatapatha Brāhmaṇa* clearly mentions the *Uttara-mūrchanā* (XIII, 4, 2, 8; XIII, 4, 2, 11, and XIII, 4, 3, 14).

There were professional musicians who composed *gāthās* or songs in praise of feudal lords or kings, and the singers of these *gāthās* were known as *gāthīs*.

1. For details, see the author's forthcoming book *An Introduction to Indian Music*.

The *Aitreyaṛanyaka* compares the man-made *viṇā* to the human body which it calls the divine *viṇā*. It gives a description of all the parts of the *viṇā* which was still a bow-shaped harp. In *Śāṅkhāyana Śrauta Sūtra* (XVII, 1-3) we get a detailed description of the hundred-stringed *viṇā*. In *Lāṭyāyana Śrauta Sūtra* (IV, 2, 1-10), we get a description of *Alābu-viṇā*. *Alābu* means gourd. This shows that in the *viṇā*, gourd had come to be used by this time as a resonator. We also find references in these *sūtras* to *kanda-viṇā* which was played with a plectrum and *picchora* which was a wind instrument.

Some of the *Prātiśākhya*s also contain references to music. The *R̥kprātiśākhya* mentions the three registers of the voice which it calls *mandra* (lower register), *madhya* (middle register), and *uttama* (higher register). It also mentions the main physiological organs by means of which the notes in these registers are produced. The notes in the *mandra* register are produced mainly through the lungs, those in the *madhya* register are produced mainly through the throat, and those in the *uttama* or *tūra* register are produced mainly through the head.

It appears from the commentary of Uvaṭa on the 45th *sūtra* of this *Prātiśākhya* that flat and sharp notes were recognised by this time.

The three tempos, viz, *vilambita* (slow), *madhyama* (medium) and *druta* (fast) are also mentioned in this *Prātiśākhya*. They were called *vṛttis* in the *Prātiśākhya* period.

Puṣpasūtra which is a *Prātiśākhya* of *Sāmaveda* contains a good deal of information on Vedic music. According to Dr. Galand, the *Puṣpasūtra Prātiśākhya* was written in about 900 B.C.

It mentions differences in the rendering of *Sāmavedic* music in the different schools of *Sāmaveda* and also many graces like *atikrama*, *udūha*, *karṣaṇa*, *abhighāta*, *udghāta* etc.

Taittirīya Prātiśākhya is a *Prātiśākhya* of *Kṛṣṇa Yajurveda*. It gives a very clear analysis of the various grades and registers of sound. The word for pitch in this *Prātiśākhya* is *dīpti*.

After the Prātiśākhya period, we have the period of the Śikṣās. The Prātiśākhya dealt with Vedic phonetics and incidently with music. The Śikṣās also dealt primarily with Vedic phonetics and secondarily with music. The Prātiśākhya was concerned mostly with the way in which phonetics was applied to each (prati) śākhā or branch of the Veda. Though each Veda had its own Śikṣā text, it was more comprehensive than the Prātiśākhya, and laid down general principles of phonetics and music.

Yājñavalkya Śikṣā mentions about the emergence of the musical notes—Ṣadja, Rṣabha, Gāndhāra, Madhyama, Pañcama, Dhaivata and Niṣāda—out of the Vedic pitches Udātta, Anudātta and Svarita. The Śikṣā texts unfortunately do not give any rationale of this classification of the notes of the musical scale under Udātta, Anudātta and Svarita.

The Māṇḍūkī Śikṣā seems to have been compiled much later. It says that the peacock utters the note ṣadja; the cow or bull, the note rṣabha; the goat, gāndhāra; the krauñca bird (curlew), madhyama; the cuckoo, pañcama; the horse, dhaivata and the elephant niṣāda. This is another intriguing observation made in most of the Śikṣā texts. We shall consider this in connexion with Nārādī Śikṣā. It also mentions the physiological organs involved in the production of the various notes and gives their colours.

The most important of the Śikṣā texts is the Nārādī Śikṣā. This is said to have been composed by Nārada. Nārada has been mentioned in Saṁskṛta literature at some places as Muni, at some places as Rṣi, and at some other places as Gandharva. Rṣi or Muni Nārada also knew music, and carried a vīṇā with him wherever he went. The poet, Māgha, describes him in the tenth verse of the first canto of Śiśupāla-vadha as descending with a vīṇā from heaven.

Gandharvas were of two kinds—manuṣya gandharva (human-gandharva) and deva-gandharva (godly or heavenly gandharva) (vide Taittirīya Upaniṣad II ch. 8th anuvāka).

Nārada of the *Purāṇas* was a *deva-gandharva*. The question is whether Nārada, the compiler of *Nārādī Śikṣā* was a human *gandharva* (musician) or heavenly *gandharva*. It appears that he was a human *gandharva*. He must have laid down the rules of phonetics and *Vedic* music in some remote past, and some one belonging to the tradition of Nārada later on compiled them in the form of a book and called it *Nārādī* or *Nārādīya Śikṣā*, meaning the *Śikṣā* text pertaining to the school of Nārada. Later additions were also made in the original text. Both Fox Strangways and Popley maintain that this book was written much later than Bharata's *Nāṭya-Śāstra* and shows a considerable improvement upon it. Popley says that this was composed between the tenth and twelfth century. This is not borne out by a perusal of the book. It lays down rules mostly for *Vedic* pronunciation and singing *Sāma* hymns. It mentions *mūrchanā*, but its *mūrchanā* system was slightly different from that of Bharata. The main contribution of Bharata was a detailed description of *Jāti* music, but the word *Jāti* does not occur in *Nārādī Śikṣā*. He mentions *Grāma-rāgas*, but the description of these *rāgas* shows that they were of the earliest rudimentary form. Besides, the book has used certain words which were used only in the *Vedic* period and became archaic later on. One such word is *Kāru* in the sense of a performer or artiste. It is difficult to assign an exact date to this book, but it appears to have been compiled soon after the close of the Vedic period.

Nārada says that the *Sāma-Vedic* hymns should be recited in the lower register at the time of the morning sacrifice, in the middle register at the time of the mid-day sacrifice, and in the higher register at the time of the evening sacrifice.

Like *Māṇḍukī Śikṣā*, Nārada has also assigned the various notes to the pitch of various animals. The determination of pitch on the basis of the sound of animals belongs to a very early stage of music when no *ādhāra-svara* (the key note or tonic) was fixed. This is not ridiculous as many musicologists are apt to think. When no *ādhāra-svara* or tonic was fixed, musicians could not easily determine the pitch of the various notes, and so

they determined the pitch of the notes by observing the pitch of the sound of various animals.

Darwin and Waterhouse who were keen observers of Nature have also mentioned the fact that we notice notes of different intervals in the sound of different animals. Birds and animals generally start with a lower pitch, but pause clearly at a certain pitch. The pitch of notes was determined by the ancient musicians on the basis of the *pause* in the notes of these animals.

Nārada also discusses the physiological organs involved in the production of the seven notes. Musical time, according to Nārada, is based on syllables (*akṣara*). A syllable with a short vowel was of one *mātrā* (unit of time), one with a long vowel was of two *mātrās*, and one with a prolated vowel was of three *mātrās*. But how was the time of a *mātrā* to be estimated? Nārada says that the time of a *mātrā* is the time covered by a wink.

He speaks of three *grāmas* or tonal systems out of which scales were evolved. These were the *Ṣadja-grāma*, the *Madhyama-grāma* and the *Gāndhāra-grāma*. He says that *gāndhāra-grāma* has gone to heaven which means that it was no longer in use among the people.

He also gives the *mūrchanās* (shifting scales) of each *grāma*. The names of his *mūrchanās* are slightly different from those of Bharata.

Nārada has mentioned seven *Grāma-rāgas* also, viz; *Ṣādava*, *Pañcama*, *Madhyama-grāma*, *Ṣadja-grāma*, *Sādhārīta*, *Kaiśika-madhyama* and *Kaiśika*. Nārada defines *grāma-rāgas* in the following words :

‘*Svara-rāga-viśeṣeṇa grāma-rāga iti smṛtāḥ*’ i.e., *grāma-rāgas* are so called because of the pleasantness of a particular note. The pleasantness of a particular note depended on its being fundamental (*arīṣa*) or final (*nyāsa*). Sometimes the omission of a note also determined the structure of a *grāma-rāga* as in the case of *Ṣādava*. These *grāma-rāgas* were not *rāgas* yet.

in the modern sense of the term, but they contained the germ of the *rāga* system. According to Śārṅgadeva, they were evolved out of the *jātis* mentioned by Bharata.

Nārada has also mentioned the colour of tones. He says that the colour of *Ṣadja* is that of a lotus, that of *Rṣabha* is grey, that of *Gāndhāra* is golden, that of *Madhyama* is white, that of *Pañcama* is dark or blackish, that of *Dhaivata* is yellow and that of *Niṣāda* is spotted. A Russian scientist, named Constantine Leontyev, it is reported, has succeeded in translating musical notes into colour. The idea, therefore, of the colour of tones cannot be dismissed as entirely fanciful. Scientific research will alone show how far the colour assigned to each note by Nārada can stand experimental test. Towards the end of the *Vedic* period, the solfa syllables *sa, re, ga, ma, pa, dha, ni* were definitely evolved. The European solfa system *do, ri, mi, fa, sol, la, si* was evolved by Guido d'Arezzo only in 10th century A.D.

Characteristics and Trends of the Vedic Period

We notice in this period the gradual evolution of folk music into formalistic, systematic art music. Folk music is generally confined to three to five notes. *Sāma-Vedic* music was also generally confined to three to five notes. Though all the seven notes were isolated and recognised in course of time in the *Vedic* period, yet in the entire *Sāmaveda*, there are very few hymns which use six or seven notes.

The *Vedic* system analyses the entire music into seven categories. These are called (i) *Ārcika*, (ii) *Gāthika*, (iii) *Sāmika*, (iv) *Svarāntara*, (v) *Oḍava*, (vi) *Ṣāḍava*, (viii) *Sampūrṇa*.

- (i) *Ārcika* consisted of one note only. This was nothing but a musical chant of a *mantra* of one syllable
- (ii) *Gāthika* consisted of two notes. This was sung usually in praise of some king or feudal lord or on who paid for a particular sacrifice (*yajña*).
- (iii) *Sāmika*. This consisted of three notes. Many hymns of the *Sāmaveda* were originally sung in three

notes. This accounts for a song of three notes being called *Sāmika*.

(iv) *Svarāntara*. This consisted of four notes.

(v) *Odava*. This consisted of five notes.

(vi) *Śādava*. This consisted of six notes.

(vii) *Sampūrṇa*. This consisted of seven notes.

This classification shows that there were three stages in the development of *Sāmavedic* music. At the first stage, it employed only three notes. In the next stage, it employed four to five notes. In the final stage, it employed six to seven notes. That is why there are extremely few hymns of the *Śādava* and *Sampūrṇa* type in *Sāmaveda*.

A numerical system of notation was developed by *Sāmavedic* musicians. The first note in this notation was the key-note of the hymn. This note went on changing from hymn to hymn. This contained the germ of the *murchanā* developed later by Bharata.

There was *vṛtti* (rhythm and tempo) in the song, but no system of *tāla* was developed.

Simple ornamentation was developed. The chief ornamentation were *preṅkha*, *namana*, *karṣaṇa*, *vinata*, *atyutkrama*, and *samprasāraṇa*.

Preṅkha means lengthening a note upto two *mātrās*. *Namana* means sounding notes in very quick succession, something like the modern *ghaṣṭa*.

Karṣaṇa—passing from one note to another without a break, like the *mīṇḍa*.

Vinata means sounding notes in quick succession in the reverse order like the modern *ulīghaṣṭa*.

Atyutkrama—sounding notes in a certain definite order, e.g., *sa, ni, dha, ni*, like an *alanikāra*.

Samprasāraṇa—A small *tāna* like *ga, re, sa, ni*.

A well developed system of cheironomy was employed.

The notes of the scale were associated with the middle lines of the fingers of the right hand, and in singing, the thumb or the index finger moved quickly on these lines as the various notes were used. The use of the hand was known as gātra-viñā.

At first, the word yama was used for a note. Later, in the Prātiśākhya and Śikṣā period, the note was called svara. The names of the svaras were changed into ṣaḍja, ṛṣabha, gāndhāra, madhyama, pañcama, dhaivata, niṣāda and their solfa names were used as sa, re, ga, ma, pa, dha, ni.

It is mainly in these ways that formalized music was developed out of folk music in the Vedic period.



CHAPTER-II

POST-VEDIC PERIOD 600 B.C. TO 800 A.D.

(i) The Epic Period—about 700 B.C. to about 150 A.D.

Next in importance to the *Vedas* are the Epics—the *Rāmāyaṇa* and the *Mahābhārata*.

Rāmāyaṇa

The *Rāmāyaṇa* was composed in Saṁskṛta by the great poet, *Vālmīki*. It gives a description of the life and exploits of *Rāma*, the son of King *Daśaratha* of *Ayodhyā*, a kingdom in the north of India.

The *Rāmāyaṇa* of *Vālmīki* is pre-Buddhistic. According to western scholars, the main portion of the *Rāmāyaṇa* was composed by about 600 B.C. and additions were made till about 300 or 200 A.D. Music had become fairly developed during this age. It played an important part in the life of the people both in *Ayodhyā*, the capital of *Rāma*'s kingdom and *Kiṣkindhā*, the residence of *Sugrīva* and *Laṅkā*, the capital of *Rāvaṇa*'s kingdom.

Classical music was called *Samgīta* or *Gāndharva*. The word *āroḍya* which is a blanket term for all kinds of instrumental music occurs in *Sundarakāṇḍa* (10, 49); there were professional musicians whose services could be requisitioned at any time on payment. There is a reference to the seven (*śuddha*) *Jātis* (*Bālakāṇḍa*, 4,8 and *Uttarakāṇḍa* 94,2). *Jātis* were the matrix of the later *rāgas*. The words *viṇā* and *tantri* occur at

many places. *Murchanā* or the modal shift of notes had already been discovered in the *Brāhmaṇa* period and there is a reference to it in the *Rāmāyaṇa* also (*Bālakāṇḍa* 4, 10 and *Uttarakāṇḍa* 93, 13). *Karaṇa* has been mentioned in *Uttarakāṇḍa* (71, 15). It was in fast tempo. We get a reference to *Vipañcī-vīṇā* in *Sundarakāṇḍa* (10, 41). It was a *vīṇā* of nine strings and only great experts could play on it successfully.

Among wind instruments we have a reference to *Veṇu* (flute) in *Kiṣkindhākāṇḍa* (30, 50) and *Varṁśa* which also means flute (in *Sundarakāṇḍa*). Conch (*śaṅkha*) was frequently blown on auspicious occasions and at the time of war. In the *Rāmāyaṇa* age, there were many varieties of percussion instruments. There was the *duṇḍubhi* (*Yuddhakāṇḍa* 46, 39) which was what is now popularly known as *naggārā* or *nagādā*, *bheri*, a kind of *mṛdaṅga*, the right side of which was struck with a stick and the left with hand, *mṛdaṅga* and a *paṇava* (*Yuddhakāṇḍa* 44, 12)—a kind of *mṛdaṅga* in which there was a hole in the middle of the body of the instrument, and three strings were laid from one side to the other, *paṭaha* (*Sundarakāṇḍa* 10, 39)—an instrument like the modern *dholaka*, *ḍimḍima* (*Sundarakāṇḍa* 10, 44) like the *ḍamaru* but a little smaller than it, *āḍambara* (*Sundarakāṇḍa* 11, 6), a kind of *mardala* or *mṛdaṅga*. Technical terms like *kalā*, *mātrā*, *śamyā*, *pramāṇa*, *laya* and *tāla*—all pertaining to the playing of percussion instruments are also found in the *Rāmāyaṇa*.

A study of *Rāmāyaṇa* shows that Indian music had developed a great deal in this age. A whole science of music known as *Gāndharva* had come into existence. The singing of *jātis* was in vogue. *Kuśilavas* (ballad singers) and other professional musicians were very much in demand. Music played an important part in the life of the people. It was used at the time of religious service, in war, on the occasion of festivals, on auspicious occasions, in the courts of kings, in dramas, and the daily life of people. When Rāma had to go on exile, messengers were sent to call Bharata to Ayodhyā. When he came near Ayodhyā, he found that Ayodhyā which used to resound with

bherī, mṛdaṅga, vinā etc. day and night was plunged in unusual silence (Ayodhyākāṇḍa 71, 29) and therefore feared that something ominous had befallen the city.

Performers received high fees and rich gifts from the kings. When Kuśa and Lava, the two young musicians sang to Rāma a portion of the Rāmāyaṇa at the time of the Aśvamedha sacrifice, he was greatly delighted with their performance and asked Bharata to pay 18, 000 gold coins to each of them and added that over and above this fee, other presents may be offered to them according to their choice (Uttarakāṇḍa 94, 17-18). There were professional bards known as sūta, māgadha and bandī.

Mahābhārata

The next important itihāsa (epic) is Mahābhārata. It is said that it consisted originally of 24, 000 verses. Additions were made time after time until it swelled to one lakh verses. C.V. Vaidya is of the opinion that the main theme of the Mahābhārata was composed soon after the war between the Kauravas and Pāṇḍavas, but Sūta narrated it later on. Lassen thinks that the main portion of the Mahābhārata was completed in about 400-450 B.C. and it took its present shape much later. The date of the Mahābhārata as given by Macdowell is roughly between 500 B.C. to 450 A.D.

We do not find so many references to music in the Mahābhārata as in the Rāmāyaṇa. That may partly be due to the fact that it was an age of conflict and war and music flourishes mostly during peace. Still, there is sufficient evidence in this epic to show that music occupied a very prominent place in the life of the people. It is said in Ādi-parva (ch. 70) that Kaca entertained Devayānī by singing, dancing and playing the instruments. The word gāndharva occurs in this book in the sense of the science and art of music.

In Dronaparva, we find a reference to the following instruments :—

Mrdaṅga, jharjhara, bherī, paṇava, āṇaka, gomukha, āḍambara, śaṅkha, dundubhi.

In *Śānti-parva*, there is reference to *vīṇā* and *veṇu* (ch. 52, 4-5). In *Virāṭa-parva* (ch. 70, 33-34), there is a reference to *Kāṇṣya*. Some of these instruments have been referred to at many places.

Of these, *vīṇā* was a stringed instrument, *mrdaṅga*, *jharjhara*, or *jharjharī*, *bherī*, *paṇava*, *āṇaka*, *āḍambara* and *dundubhi* were instruments of the membranophonic class (drum class), *śaṅkha* and *veṇu* were wind instruments. *Gomukha* was possibly a cow-faced horn or trumpet. *Kāṇṣya* was the cymbal.

Training in music was considered to be an important part of the culture of a person. Arjuna had learned the art of singing, dancing and playing an instrument, and when he was in disguise in Virāṭanagara, he taught these arts to Uttarā, the daughter of the king of Virāṭanagara (*Virāṭaparva*, ch. III).

During this age, there were dance and music institutions in which girls used to receive instruction in music and dance during the day. Matsya-rāja, for instance, had built such an institution (*Virāṭa-parva* ch. 25.3).

We, therefore, find that classical music was assiduously practised during the *Mahābhārata* age, and it had an important place in the life of the people.

(ii) Music in the Buddhist and Jain Sources

Music was cultivated by Buddhism also. The general belief that music was taboo among the Buddhists is not borne out by facts. *Lalita-vistāra* which gives an account of the Buddha's life says that he, as a prince, had received training in playing *vīṇā*, singing and dance (p. 156). *Buddha* was not against music as such, but only against sensual music, against '*Samāja*' in which people exulted in drunken revelry. Such kind of music has been denounced by *Manusmṛti* also. The *Jātaka* tales which describe the past lives of the Buddha contain many references to music. Scenes from some of the *Jātakas* have been depicted

in reliefs on the stone walls around the stupas of Bharahuta and Sāñcī. The stupas are said to have been built in 3rd or 2nd century B.C.* Scenes from the *Jātakas* could have been depicted in the reliefs on these stupas only if they had acquired sufficient reputation as authentic and had been fairly known to the people. The *Jātakas* must have existed a hundred or fifty years earlier in order to have acquired popularity.

In *Dadhivāhana Jātaka*, it is related that a Brāhmin named Śaka had presented a drum to his brother who was living on a hill, saying, 'If you beat on one side of the drum, your enemies would run away; if you beat on the other side they would become your friends.'**

It is said in one of the *Jātakas* that Bodhisattva in a previous life was an excellent musician. His name was Guttila. He was employed as court-musician by Brahmadatta, the king of Kāśī. A musician, named Musila, hearing of his reputation came from Ujjayani to learn music from him. Guttila, in all sincerity, taught him all he knew. One day, the king arranged a musical soiree in his palace in which both the musicians were asked to perform. The king, considering Guttila to be a better musician, awarded him a present which was twice as much in cost as that offered to Musila. Musila could not bear this. He fell out with his teacher. Their quarrel was referred to the king who ruled that he would hold a competition between the two in order to decide the issue. Guttila had become old and was doubtful whether he would emerge successful if a competition was held. He retired to a forest and there prayed to Indra for his success. Indra granted him a boon saying, 'When you sing before the king, go on breaking one string after another of your *vīṇā*. The *vīṇā* would go on repeating the music even when the six strings are broken, and there would not be the slightest lapse in the sweetness of your song. This is a feat which your

* *History of Indian Literature*, vol. II by Winternitz page 120-121.

** *Jātaka* Book II (English translation), p. 70

rival would not be able to perform.' Guttila returned to the court and defeated Musila in the competition.*

We learn two things from this story. Songs were sung in accompaniment to the *vīṇā*, and the *vīṇā* in those ancient times had seven strings. *Vīṇā* in the ancient times was like a harp. It was played on open strings. The instrumentalists of those times had developed excellent plucking technique. Guttila had, in addition, practised the art of producing on a single string the notes of other strings by damping aliquot parts of it. So he could go on breaking string after string and could play the melody. The string that finally remained was the longest and so it was possible to produce the notes of the other strings by the above method. It was this technique that enabled Guttila to defeat his rival.

Bherī or drum was very much in use. It was used in battle and in announcing the orders of the king.

The *Mahājanaka Jātaka* refers to the four great sounds (*parama mahā śabda*) that were conferred as an honour by the king on great persons. These sounds were those of drum, horn, gong and cymbals. There were two chariots. The first one was un-occupied. This was followed by musicians who sounded the above instruments so that the sound produced was like the roar of the sea. After this was the chariot in which was seated the personage who was honoured. The chariot moved slowly round the palace and upon what was known as the 'Kettle-drum road' (*bherī-mārga*). The fact that music instruments were selected as symbols of honour goes to show the great esteem in which music was held during those times.

Playing of instruments was a respectable profession. It is recorded that Bodhisattva himself was a professional player of *bherī* (a drum like the modern *ḍholaka*) and *śaṅkha* (conch) in two lives.**

* *Jātaka-II, Part-Guttila Jātaka*, p. 172-176.

** Vide *Jātakas*—first part, p. 146/*bherī-vādaka Jātaka* and *Śaṅkhadhvani Jātaka*.

In processions, all kinds of instruments were carried and played in the last chariot.*

We learn from *Mahāsāra* and *Takkariya Jātaka* that every king had his court musician.

There are many references to *viṇā* in *Milindapañha*, a dialogue between a Buddhist monk and a Greek king, Menander (about 100 B.C.).

Aśvaghoṣa, the great Buddhist poet travelled from place to place with a band of musicians, singing devotional songs composed in honour of Buddha, and spreading the message of Buddhism.**

Bow-shaped *viṇā* was very much in use in early Buddhist period. Its hollow belly was known as *doni*. It was covered with a board or stretched leather (*cammapokhara*). It had a curved arm known as *daṇḍa*. It had seven strings (*sattatanti*) which were one above the other and extended from the arm to the belly. The topmost string was called the *bhamara tantī* (bee-string). The string passed through holes in the flat surface of the belly and were fastened to its rounded under-side. It was held under the left arm or in the lap and was played upon by the finger nails (*agganakhehī*) of the right hand. The following varieties of *viṇā* are mentioned in the Buddhist book, viz; *Parivādinī*, *Vallakī*, *Mahatī*, *Nakulī*, *Kacchapī* and *Tumbuviṇā*.

A few other instruments mentioned in the *Jātakas* are *āḍambara*, *āṇaka*, *saṃatāla* (cymbals), *kumbhathāṇa*, (the modern name is *jalataraṅga*), *śaṅkha* (conch).

Music was fairly widely cultivated. The Buddhist book *Avadānaśataka* says that there were five hundred musicians in Śrāvastī alone.***

* Vide *Vigroda Jātaka*, p. VI.

** *Sacred books of the East* vol. XIX, Introduction.

*** Excavation in Sahet-mahet in Bahraich District (U.P.) have proved that this was the ancient town of Śrāvastī.

Music had an honoured place among the Jains also. We find the names of all the seven notes in *Sthānāṅga Sūtra* (about 2nd century B.C.) and other important books that contain information on music are *Rājaprasāṅgīya sūtra*, *Nandī*, and *Anuyogadvāra*. The effects of the various musical notes have been elaborately described in *Sthānāṅgasūtra*. There is also a reference to the three *grāmas* or foundational tone systems, viz; *Ṣadja*, *Gāndhāra* and *Madhyama*. The *mūrchanās* (shift scales) given under these *grāmas* do not correspond with the *mūrchanās* given in other books. *Sthānāṅgasūtra* also discusses the qualities of good music.

The *Nandī-sūtra* mentions a number of musical instruments, viz; *Maddala* (*mardala*), *Kadava*, *Jhallarī*, *Huḍukka*, *Kaṇṣālā*, *Kāhala*, *Tālimā*, *Varṇśa*, *Śaṅkha*, *Paṇava* etc. Of these *Maddala*, *Jhallarī*, *Huḍukka* and *Paṇava* were various kinds of drum, *Varṇśa* (flute), *Śaṅkha* (conch) and *Kāhala* were wind instruments, *Kaṇṣālā* or *Kāṇṣya* was a cymbal. It is not known what *Kadava* and *Tālimā* were. Other musical instruments mentioned in Jain works are *Pīrapiriyā*, *Ḍhakkā*, *Bherī*, *Dundubhi*, *Muraya* (*Muraja*) *Muaṅga* (*Mṛdaṅga*). In *Vṛhat-kalpasūtra*, we find a classification of the various musical instruments, e.g. *Āliṅga* (*Aliṅgya*), *Viṇā*, *Vipāncī*, *Vallakī*, *Mahatī*, *Kacchapī*, *Sughosā*, *Bhramarī*, *Tūrṇa*, *Diddima* (*ḍimḍima*).

(iii) Ancient Music in Tamil Sources

We have references to music in early Tamil literature also. In the Tamil books *Puranānūru* and *Pattuppāṭṭu* which were written between A.D. 100 to 200, the drum has been mentioned in terms of great respect. It enjoyed almost the same respect as a deity. Three kinds of drums have been mentioned in the above books, viz; (1) the battle drum, (2) the judgement drum and (3) the sacrificial drum. Its capture was considered to be the defeat of the army itself.

The *Paripāḍal* (about 100 to 200 A.D.) mentions the seven *Pālai* which were the ancient Dravidian modes. The *Yāla* was the most important musical instrument of the South. Some

of the varieties of *Yāla* had one thousand strings. It was like a bow-shaped harp.

The most important book which contains a good deal of information on music in the South is *Śilappadikāram*. This is a drama in Tamil written in 2nd century A.D. The title means 'the story that centres around a *Śilambu* or anklet'. It has six cantos on music, and gives an elaborate description of the dance and music prevalent in that age. It shows to what great extent music had developed among the Dravidians in the ancient past. *Isa* is the technical term used for music. Four varieties of *paṇs* or *rāgas* were developed, appropriate to each of the four regions into which the Tamil land was divided. Besides vocal music, the Tamil land had developed *Vīṇā*, *Yāla*, Flute and Drum in instrumental music. The *Yāla* was distinguished by the number of strings it contained. The flute was classified into five types—made of bamboo, sandalwood, bronze, red catechu and ebony. There were thirty-one kinds of percussion instruments. The *śuddha* scale of the ancient Tamils was like *Harikāmbōji* of Karnataka music or *Khamāja* of Hindustani music.

Tivākaram, a Jain lexicon of the 3rd century A.D. gives a lot of information on Dravidian music. According to it, two kinds of *rāgas* had developed by that time—the heptatonic, using all the seven notes, and the transilient, or hexatonic and pentatonic i.e., using six or five notes. The former, i.e., the complete mode was called *paṇ* and the latter, i.e., the transilient mode, was called *tiram*. The book also refers to 22 *śrutis* which it terms *mātrā*. The use of the word *mātrā* for *śruti* is found in *Śilappadikāram* also. The names of the seven musical notes, the seven Dravidian modes, called *pālai*, four kinds of *yāla* and the name of 29 *paṇs* are mentioned in *Tivākaram*. All this goes to prove that musical culture had fairly developed in the Tamil land as early as the 2nd and 3rd century of the Christian era.

(iv) Music as Described in *Nāṭya-Śāstra*— The Development of Gāndharva Music

The oldest book available on dramaturgy and musical theory is the *Nāṭya-Śāstra* of Bharata. The main portion of the book was written about 200 or 100 B.C. Additions were made later. Kālidāsa mentions Bharata by name '*Muninā Bharatena*' in verse 18, Act.-II of *Vikramorvaśī*. Therefore, he must have flourished much earlier than Kālidāsa. *Nāṭya-Śāstra* acquired the present shape between 200 and 300 A.D. Bharata who was known as *Vṛddha Bharata* or *Ādi Bharata* was the main writer of the book. He was the first person to systematize the science of dramaturgy, and he acquired such importance that Bharata became a common name for an actor. His followers—the Bharatas, made considerable addition to the book. The word 'Bharata' has been used in plural at places in *Nāṭya-Śāstra* itself. The drama *Sūrya-Saṅkalpodya* says that Bharata became an acrostic word, *bha* standing for *bhāva* (emotion), *ra* standing for *rāga* (musical delineation) and *ta* standing for *tāla* (time cycle). Bharata, therefore, came to mean one who combined within himself a deep knowledge of *Bhāva*, *Rāga* and *Tāla*.

The main theme of *Nāṭya-Śāstra* is dramaturgy, but it also discusses certain fundamental principles of music and applied music i.e., music as used for the purpose of drama.

The word '*Gāndharva*' was used in two senses—general and specific. In a general sense, all formalised music was known as *gāndharva*. In the specific sense, *gāndharva* meant music that was sung or played for *adr̥ṣṭa phala* i.e., religious merit, for praising the gods and acquiring salvation. Bharata has used the word *gāndharva* in this specific sense. It is this kind of music that he has described in *Nāṭya-Śāstra*. The music that was sung or played merely for entertainment has been designated as *Gāna* by Bharata. He has used this kind of music only in certain parts of the drama where the main purpose is entertainment. Six chapters of this book (ch. 28-33) deal mainly with music. He discusses the two fundamental tonal systems *śadja*

grāma, and *madhyama grāma*, which were the foundation of all scales. By an experiment, he demonstrates the interval of the various notes from one another measured by *śrutis* or microtones intervening between them. He also gives the *mūrchanā* or scales obtained by the transposition of the key-note.

The most ancient type of stylized music in India was known as *jāti*. We find a reference to seven *jātis* in Vālmīki's *Rāmāyaṇa*. Bharata mentions eighteen *jātis*.^{*} Of these eighteen *jātis*, seven were derived from the *Ṣaḍjagrāma*, and the remaining eleven were derived from the *Madhyamagrāma*. Four *jātis* of *ṣaḍjagrāma* and three of *madhyamagrama* were known as *Śuddha jātis*. The rest were obtained by the fusion of two or more *jātis* from each *grāma*. These were known as *Vikṛta jātis* (i.e., modified *jātis*). Vālmīki mentions only seven *jātis* which were obviously the seven *śuddha* or unmodified *jātis*. It appears that the additional eleven *jātis* were developed during a long course of time.

Bharata has classified all musical instruments into four classes :—

1. *Tata* or stringed instruments e.g., *viṇā*.
2. *Suśira* or instruments with holes i.e., wind instruments, e.g., flute.
3. *Avanaddha*, i.e., instruments covered with skin e.g., *mṛdaṅga*.
4. *Ghana* or instruments made of brass or wood to mark time, e.g. cymbals.

This classification is perfectly scientific and exhaustive. When all kinds of musical instruments were collected in Europe and a museum was formed at Brussels, the problem that arose was how to classify such bewildering variety of instruments. Such was the scientific character and exhaustive nature

* For details, see the author's forth-coming book 'An Introduction to Indian Music.'

of Bharata's classification that they ultimately seized upon this classification and adopted it *in toto*. The following quotation from F.W. Galpin's '*Text Book of European Musical Instruments*' will bear this out.

"In 1877, when the Museum of Musical Instruments was formed in connection with the Conservatoire Royal de Musique at Brussels, with M. Victor Mahillon as Curator and M. Gevaert as Director, this fourfold division (viz; *tata*, *suṣira*, *avanaddha* and *ghana*) was adopted" (p. 27).

Bharata mentions *kutapa* (ensemble of musical instruments to be played together) and gives two important varieties of it, viz; *tata kutapa*, i.e., ensemble of stringed instruments, and *avanaddha kutapa*, i.e., ensemble of membranophonic instruments. These formed the ancient Indian orchestra. Bharata gives a detailed description of this orchestra.

He also gives a detailed description of *vīṇā*, and the technique of playing it, and of flute, and the method of playing it. He devotes one whole chapter to *avanaddha vādyas* or membranophonic instruments and describes in detail the make of these instruments, particularly of *mṛdaṅga*, *panava*, *dardura* and the technique of playing them.

He gives a detailed description of seven kinds of complex *tāla* structures, viz; *madraka*, *dvikalamadraka aparantaka*, *ullopyaka*, *prakarī*, *oveṇaka*, *rovindaka*, and *uttaragītaka*. He gives a very comprehensive treatment of *dhruvā* songs which were mostly sung in connexion with the various acts of the drama. The *dhruvā* song was a very specialized vocal composition and had as many as eighteen sub-divisions. He also describes the metres of the *dhruvā* songs in detail.

Bharata's *Nāṭya-Śāstra* is the oldest book on dramaturgy and music available in the world. Bharata gives breath-taking details pertaining to stage, decor, acting and dance. So far as music is concerned, he has written mostly on applied music, i.e., music as applied to the histrionic art, but has also discussed the fundamental general principles of *gāndharva* music.

(v) Music in The Purāṇic Sources

The *Purāṇas* also contain a good deal of information on Indian music. They give mostly information on creation, dissolution and recreation, divine genealogies, ages of Manus, genealogies of kings, philosophy, yoga etc. but some of them contain information on poetry and music also. They are veritable ancient encyclopaedias giving information practically on all subjects known to ancient India. Haraprasāda Śāstri rightly says, "Anything old may be the subject of a *Purāṇa*, and it covers all the aspects of life." There are eighteen *Mahā-Purāṇas* and eighteen *Upa-Purāṇas* according to the traditional view.

The various *Purāṇas* were compiled in different periods. The earliest of them was contemporaneous with the *Mahābhārata*. Information on music is available mostly in *Vāyu-Purāṇa*, *Mārkaṇḍeya Purāṇa*, and *Viṣṇu-dharmottara Purāṇa*. There is some information on music in *Harivaṃśa* also. *Harivaṃśa* is, really speaking, a supplement to the *Mahābhārata*. Some include it among the *Purāṇas*.

The date of *Harivaṃśa* is generally considered to be 200 B.C. to 200 A.D. *Harivaṃśa* refers to *sāma* music and the ancient classical music of India which is designated as *Gāndharva*. The *Grāma Rāgas* have been specifically mentioned in this book. Some of the important musical instruments are also referred to.

There is also an interesting description of *Hallīśa* or *Hallīśaka* which was a folk group dance. This seems to have developed into the *Rāsa* dance which continues till today in Vraja (Mathura and the neighbouring region).

A good deal of praise has been bestowed in *Harivaṃśa* on a type of musical performance known as *Chālikya*. It was a *Gāndharva* type of singing accompanied by a number of musical instruments. It is said that the six *grāma-rāgas* were implicitly involved in it, and it could be acquired only by very

arduous practice. Only Kṛṣṇa and a few *gandharvas* knew how to give a performance of *chālikya*.

There were two types of *chālikya*—group-*chālikya* and solo *chālikya*. It was a type of music accompanied with dance and acting. In later times, the words *Chālika*, and *Calita* were also used for *chālikya*.

Vīṇā, *veṇu* (flute) and *mṛdaṅga* were the instruments of accompaniment that were generally used in *chālikya* music. Kṛṣṇa is said to be the inventor of this type of music. He was also the inventor of *Hallīśaka* group dance which developed into *Rāsa*. In *Harivaṁśa*, Kṛṣṇa is mainly the centre of various musical activities.

Three *grāmas*, viz; *Ṣadja-grāma*, *Madhyama-grāma* and *Gāndhāra-grāma* are mentioned in *Harivaṁśa*.

The following musical instruments were in use in the period—*vīṇā*, *vallakī*, *mahatī*, among stringed instruments, *paṇava*, *dardura*, *āṇaka*, *muraja*, *mṛdaṅga* and *bherī* among membranophonic instruments, and *veṇu* among wind instruments.

The *Vāyu-Purāṇa*, which was written in about 500 A.D., mentions all the seven *svaras*, three *grāmas* viz; *Ṣadja*, *Madhyama*, and *Gāndhāra* together with their *mūrchanās* (shift scales), and the *tānas* (elaboration of notes) pertaining to the three *grāmas*.

It also gives an elaborate description of *varnas* (repetition of the same notes after pauses, and arrangement of notes in ascending, descending and mixed order), *alaṅkāras* or combination of notes in a definite order used in music and songs of various types particularly *madraka*, *aparāntaka* and *uttara gītās*. The following musical instruments have been mentioned in this *Purāṇa* : *mardala*, *duṇḍubhi*, *ghaṇṭā*, *jharjhara*, *śaṅkha*, *paṭaha*, *bherī*, *dimadima*, *gomukha* and *tumburu-vīṇā*.

In *Mārkaṇḍeya Purāṇa* (about 900 A.D.) also, there is a reference to the seven notes, *grāma-rāgas*, *mūrchanās*, seven

varieties of vocal music, three varieties of *laya* (rhythm and tempo), 49 *tānas*, and the four varieties of musical instruments (stringed, membranophones, wind and cymbals). The following instruments are particularly mentioned—*viṇā*, *veṇu*, *dardura*, *paṇava*, *mṛdaṅga*, *paṭaha*, *āṇaka* and *duṇḍubhi*.

Viṣṇudharmottara among all the *Purāṇas* contains the most numerous references to music. It describes the seven notes, the three *grāmas*, the *mūrchanās* assigned to each *grāma*, the *tānas* pertaining to each *grāma*, the various *alanikāras*, varieties of *gīta* (songs), *laya* (rhythm and tempo), and *tāla* (time cycle), the four types of musical instruments, and music as applied to drama.

(vi) Some Ancient Musicologists

Besides Bharata, there were the following other musicologists during this period :

Tumburu

Tumburu is generally mentioned as one of the *gandharvas*. Śārṅgadeva mentions him as a great expert of membranophonous instruments. Abhinavagupta mentions him in connexion with *aṅgahāra* (gestures in dance) (A. Bh.-p. 165). Hemachandra says in this '*Abhidhānacintāmaṇi*' that the name of Tumburu's *viṇā* was *Kalāvati*. A book named *Tumburu Nāṭaka* is generally attributed to him. He is said to have isolated the notes *dhaivata* and *niṣāda* for the first time. He seems to be earlier than Bharata.

Taṇḍu

Taṇḍu is mentioned in Bharata's *Nāṭya-Śāstra* as one of the hundred sons of Bharata. Son in this context means a pupil. He is referred to as the first exponent of *karaṇa*, *aṅgahāra* and *recaka* (forms of dance and acting) in *Nāṭya-Śāstra*. According to *Nāṭya-Śāstra*, Śaṅkara is said to have taught the *tāṇḍava* dance to Taṇḍu and Bharata learned it from him.

Samgīta-meru of which Kohala is said to be the author mentions Taṇḍu in connexion with dance and acting.

According to Abhinavagupta, Taṇḍu and Nandī are the same person. In *Nāṭya-Śāstra*, however, Nandī is mentioned in connexion with *pinḍī bhandh*, Taṇḍu alone is mentioned as the exponent of *tāṇḍava* dance. Taṇḍu, therefore, appears to be different from Nandī.

Nārada

Nārada is mentioned as *gandharva* in all the books on music. His *viṇā* is said to be *Mahatī* which had twenty-one strings. In *Nāṭya-Śāstra*, he is mentioned as one to whom vocal music was entrusted in the performance of the first drama, and as inventor of *nirgīta* or *bahirgīta*.

As a human *gandharva*, Nārada is said to be the author of *Nāradiya-śikṣā*, *Pañcama-sāra-saṁhitā*, and *Samgīta-makaranda*. The date of *Nāradiya-śikṣā* has already been discussed. *Pañcama-sāra-saṁhitā* and *Samgīta-makaranda* are much later works written by someone belonging to the Nārada tradition.

Kohala

He has been mentioned in *Nāṭya-Śāstra* as one of the hundred pupils of Bharata. In the 36th chapter of *Nāṭya-Śāstra*, he has been described as one who would carry on Bharata's tradition. He has generally been mentioned in various books on music as an *ācārya* (practical exponent) of *nāṭya* and *saṁgīta*. In *Kuttinimata* of 8th century, he has been mentioned as a great exponent of dance. He may be placed somewhere between the 2nd and 3rd century A.D. He has been referred to by Dattila, so he flourished earlier than Dattila.

Abhinavagupta (10th century A.D.) has referred to Kohala at various places in his *Abhinavabhāratī*. According to him, Kohala was the inventor of many new hand poses. He is also said to have used certain new *tālas* and *layas* along with certain *dhruvās* and *rāgas*.

Mataṅga (about 8th century A.D.) also refers to Kohala in connexion with śruti, jāti, mūrchanā and alamkāra.

Kallinātha (15th century A.D.) in his commentary on Saṁgīta-ratnākara has quoted from a book, 'Saṁgīta-meru' of Kohala. This book is not available now. 'Kohala matam' and 'Kohala-rahasyam' seem to have been compiled by some followers of the Kohala tradition.

Dattila

His full name was Devadatta. Dattila is only a diminutive from Devadatta. According to Nāṭya-Śāstra, Dattila was one of the hundred sons (i.e., pupils of Bharata).

Guṇādhyā refers to him in Brhat-Kathā Śloka-Saṁgraha which was written in 3rd century A.D. Vātsyāyana's 'Kāmasūtra' also refers to him. Kāmasūtra was written in 5th century A.D. He seems to have flourished between 3rd and 5th century A.D.

A book named 'Dattilam' is available. The writer says that he has closely followed Kohala, Nārada, and Viśākhila. He does not mention Bharata by name, though Bharata has mentioned him as one of his hundred pupils. The book 'Dattilam' closely follows Bharata's Nāṭyaśāstra in every respect. At several places in the book, the writer refers to 'ācārya' (teacher) as an authority. At some places, the authority of guru is mentioned. In all probability this ācārya or guru is Bharata. Generally, pupils did not mention their teacher by name out of sheer respect. Dattila, however, differs from Bharata at certain places.

Kuṭṭinīmata (8th century A.D.) mentions Dattila as an authority on dramaturgy.

Mataṅga (800 A.D.) mentions Dattila in connexion with mūrchanā and kūṭatāna.

Abhinavagupta (10th century A.D.) has mentioned Dattila in his Abhinavabhāratī in connexion with dhruvāgītī

and *tāla*. *Bharata-bhāṣya* of Nānyadeva also refers to Dattila along with Kaśyapa and Viśākhila.

He is referred to as an authority in *Samgīta-samayasāra* (12th century A.D.), *Samgīta-ratnākara* (13th century A.D.), *Rasārṇava-Sudhākara* and *Rasaratna-pradīpikā* (14th century A.D.), and *Samgīta-sudhā* (17th century A.D.).

He was, therefore, a great musicologist and dramaturgist, and a contemporary of Bharata.

Nandikeśvara

Nandikeśvara was another important musicologist of the ancient period. He is also referred to as Nandin, Nandīśa, or Nandibhārata.

Śārṅgadeva in the chapter on musical instruments in *Samgīta-ratnākara* mentions four *hasta-pāṭas* described by Nandikeśvara. Nānyadeva in his *Bharata-bhāṣya* refers to Nandī as an authority on membranophonic instruments. *Abhinavagupta* also refers to him in his *Abhinavabhārati* (a commentary on Bharata's *Nāṭya-śāstra*) in connexion with acting and membranophonic instruments. Maṭaṅga also refers to him in his *Brhaddeśi* in support of his *mūrchanā* of twelve notes.

Nandikeśvara may be said to have flourished between 400 and 600 A.D.

Kaśyapa

Abhinavagupta mentions Kaśyapa in *Abhinavabhārati* a number of times particularly in connexion with *Mālava-Kaiśika rāga*. Nānyadeva refers to him in his *Bharata-bhāṣya* in connexion with the *grāma-rāgas*. Maṭaṅga also mentions him in connexion with *Kaiśika* and *Mālava-Kaiśika rāgas*.

Kaśyapa is said to be the inventor of *Kaiśika rāga*. As *Kaiśika rāga* has been referred to in *Nāṭya-Śāstra*, *Nāradi-śikṣā* and in *Kumāra-sambhava* by Kālidāsa, Kaśyapa may be said to have flourished between the first and fifth century A.D.

(vii) Music in Kālidāsa's Works

There are references to music in many of the works of Kālidāsa. The words *saṃgīta* (music), *gāna* (song), *gāndharva* (science of music, classical music), *mṛdaṅga*, *muraḥa* (a kind of drum), *viṇā* occur at many places in Kālidāsa's works.

Both the words *viṇā* and *mūrchanā* occur in verse 26 in *Uttara-megha*. Kālidāsa says that *Yakṣiṇī* who was keenly feeling the pangs of separation from her lord, the *Yakṣa*, tried to tone down the intensity of her feeling by playing on her *viṇā* a song which she had composed and which contained the name of the *Yakṣa*. She required a particular scale for the particular melody of the song, but such was the intensity of her feeling that though she had herself tuned her *viṇā* in a particular scale, she would forget the scale when actually starting to play the song. In this context, Kālidāsa uses the word '*mūrchanā*' for the shifting scale. *Mūrchanā* was a scale which gave a particular series of notes in ascending and descending order. This was a modal shift executed for getting particular notes for playing or singing a particular tune requiring those notes. *Mūrchanā* started from the time of *Sāmaveda* and continued till the 14th or 15th century when it was displaced by *Mela*. Kālidāsa knew the use of *mūrchanā* very well.

At another place in *Kumārsambhava*, (sarga viii, verse 85), Kālidāsa says that *kinṇaras* awakened Śiva in the morning by singing *gīta-maṅgala* (auspicious song) in *kaiśika* set in a particular *mūrchanā*. Here Kālidāsa has used the word *mūrchanā* again. He has also used two other technical words, viz; *kaiśika* and *gīta-maṅgala*. While *gīta-maṅgala* ordinarily means an auspicious song, it also means a particular kind of musical composition containing benedictory ideas and set in *kaiśika* tune and either in *niḥsāru tāla* or *maṅgala* meter. *Gīta-maṅgala* or *maṅgala-gīta* was a very ancient musical composition. It was generally sung by bards and minstrels. It was in use in the *Mahābhārata* age, as we find a reference to this in *Dronaparva*. Śārṅgadeva has included *maṅgalācāra* and *maṅgala-gīta* or *gīta-maṅgala* among the *Viprakīrṇa*

prabandhas and says that such a song was sung in *kaiśika rāga* and *nihsāru tāla* or *maṅgala chanda*. *Kaiśika* was a very ancient *grāma-rāga* and was in use even in the time of the *Mahābhārata*. The fact that Kālidāsa uses the word '*gīta-maṅgala*' in connexion with *kaiśika* in *Kumāra-sambhava* goes to prove that he is using '*gīta-maṅgala*' in this technical sense, and that he was aware of such a composition. In *Vikramovarśīyam*, Kālidāsa refers to *Kakubha rāga*.

In *Mālavikāgnimitra*, a drama by Kālidāsa, we come across many musical terms. Gaṇadāsa, the dance teacher says to the king (Act II) "*Deva, Śarmiṣṭhāyāḥ kṛtilayamadhyā catuṣpadā*"—"Sir, the *kṛti* of Śarmiṣṭhā is in *madhyalaya* and is *catuṣpadā*". In this one sentence, we get three musical terms viz., (1) *Kṛti* which means musical composition. The word is still used in the same sense in Karnataka music, (2) *Madhyalaya* which means medium tempo, and (3) *Catuṣpadā* which means a composition having four parts or lines. In the same act, we get a few more musical terms. Mālavikā appears before the king, and the poet says about her "*Upagānam kṛtvā catuṣpada vastu gāyati*". Here again, we get two musical terms, viz, *upagāna*, and *catuṣpada vastu*. *Upagāna* or *upohana* means a musical prelude, a preparatory tune, a short *ālāpa* which is sung by way of prelude before the main piece is taken up for rendering. We have seen what *catuṣpada* means. '*Vastu*' is another word for a musical piece or composition. In some versions of *Mālavikāgnimitra*, Gaṇadāsa requests the king to witness the *chalika* performance of Śarmiṣṭhā. In the first act of this drama, the word '*calita*' occurs which according to the commentator, Kāṭayavema, refers to *calita* dance. *Calita* and *chalika* refer to the same dance. This word occurs in *Harivaṁśa* also. *Calita*, *chalika* or *chālikya* was a highly developed classical dance which was accompanied by *vīṇā*, *veṇu* (flute), and *mṛdaṅga*, in which a song was sung in the six *grāma-rāgas*, and which was accompanied by acting expressive of the sentiment of the song.

In *Mālavikāgnimitra*, Kālidāsa refers to *māyūrī mārjanā*

of *puṣkara*. *Puṣkara* was a generic word for drum in ancient times. *Mārjanā* was the ancient word for tuning of drums. In ancient times, three drums were played with vocal and instrument music. Now-a-days only two drums are played e.g., either the *tablā* and *bāyān* (the drum on the left) or the two faces of *mṛdaṅga*. In ancient times, three drums were played for accompaniment. *Māyūrī mārjanā* is a technical term for a particular kind of tuning of the drum. In *Māyūrī mārjanā*, the left side of the drum was tuned to the note *gāndhāra*, the right to *śadja*, and the *ūrdhvaka* or the upper drum was tuned to *madhyama*.^{*} Kālidāsa says that *māyūrī mārjanā* of *mṛdaṅga* resembles the thunder of clouds and is, therefore, dear to the *mayūra*, the peacock. The commentator, Kāṭyavema adds that because it was '*mayūrapriyā*', dear to *mayūra* or peacock, so it was called *māyūrī mārjanā*.

In the drama *Vikramorvaśīyam*, Kālidāsa mentions in the 4th Act many ancient musical compositions like *Dvipadikā*, *Jambhālikā*, *Khandadhārā*, *Carcari*, *Bhinnaka*, *Khandaka*, *Khuraka* etc. which are now lost to us. They were mostly musical compositions in Prākṛta. Śārngadeva says in his *Samgīta-ratnākara* that *carcari* or *caccari* was the name of a *tāla* in which compositions were sung in *rāga Hīṇḍol* at the time of the spring festival (*vasantotsava*). This composition was named after the *tāla*. The modern Holi festival is a remnant of the ancient *vasantotsava*. There were sixteen *mātrās* or beats in the ancient *carcari tāla*. In modern times, Holi is sometimes sung in *Cācara* but this is a *tāla* of fourteen beats.

These references go to show that classical music had highly developed till the time of Kālidāsa and that he was fairly conversant with classical music.

Grāma-rāgas were fairly in use in Kālidāsa's time. In *Vikramorvaśīya* drama, there is specific reference to *rāgas* like *bhinnaka*, *valantikā* and *kakubha*.

* This is according to the Baroda edition of Bharata's *Nāṭya-śāstra*. According to the Bombay edition, the *ūrdhvaka* was tuned to *pañcama*.

In *Śakuntalā* drama, we get reference to *varṇa* in the technical sense—“*Jāne tatrabhavatī hansapadikā varṇaparicayam karotiti* (Act V) i.e. “believe *hansapadikā* is practising *varṇa*.”

Among instruments, we find in his works references to *viṇā*, *vallakī* (a kind of *viṇā*), *veṇu* (flute), *śaṅkha* (conch) and drums like *muraja*, *mardala* and *mṛdaṅga*.

According to Abhinavagupta, Kālidāsa wrote *Ghaṭakarpāra-kulaka* on which he has written a commentary. Abhinava says that this was a *gīta-kāvya* which was to be presented on the stage with music and dance. *Kulaka* is a kind of *gīta-kāvya*. Abhinava mentions that *Ghaṭakarpāra-Kulaka* is Kālidāsa's composition. This goes to show that Kālidāsa was not only a connoisseur of music but also an expert in musical composition.

(viii) Kudumiyāmalai Inscription

The musical inscription at Kudumiyāmalai throws a flood of light on the ancient music of India. Kudumiyāmalai means literally ‘the hill of Him who was the *śikhā*’. At Kudumiyāmalai is the Śikhānāthasvāmī temple near Melaikkovīl in South India. The musical inscription is engraved on a rock on the slope of the hill behind the Śikhānāthasvāmī temple. The engraving has been done in *pallavagrantha* character. The language used is Saṁskṛta except in a line at the end which is in Tāmila.

The inscription contains quadruple groupings of musical notes pertaining to the seven ancient *grāma-rāgas*. Actually there were at first only six *grāma-rāgas*, viz., (1) *Ṣaḍja-grāma*, (2) *Madhyama-grāma*, (3) *Pañcama*, (4) *Ṣaḍava*, (5) *Sādhārīta*, (6) *Kaiśikamadhyama*. A seventh, viz., *Kaiśika* was added later on. These were the precursors of modern *rāgas*.

Kudumiyāmalai is in Pudukkottai estate in South India. The inscription was composed in 7th century A.D. Mahendra Vikrama Varman. I of the Pallavas is believed to be its author.

The inscription was discovered in 1904, and was edited by P.R. Bhandarkar in 1914. The inscription is engraved in *sarigama* or solfa notation. In the case of each *grāma-rāga*, the words '*catusprahāra svarāgamāḥ*' are mentioned. '*Catuṣ*' means a group of four, and '*prahāra*' means stroke. The various notes are actually engraved in a group of 'four'. The word '*prahāra*' or stroke shows that these notes were for practice in *viṇā*-playing.

As has already been said, next to *Sāmavedic* music these *grāma-rāgas* were the most ancient music of India. All the seven notes have been used in this inscription. Besides, *antara-gāndhāra* and *kākalī-niṣāda* have also been used.



CHAPTER-III

CHARACTERISTICS AND TRENDS OF THE MUSIC OF THE POST-VEDIC PERIOD

We have seen that *Sāmavedic* music was the first attempt at creating formalistic music. The notes forming a scale were fixed ; the idea of rhythm was evolved. Hymns were sung in five, six and sometimes even in seven notes. Some important ornamentations were also evolved.

From Tāmila sources, from the *Rāmāyaṇa* and *Mahābhārata* and from Bauddha and Jain sources, we learn that formalistic music was further evolved. *Jāti* and *grāma-rāgas* came into vogue. *Tāla* became a new feature of Indian music. During the *Vedic* times, the first notes of each line formed the key-note on the basis of which the whole hymn was sung. On the basis of this concept the system of *mūrchanās* was evolved. The simple ornamentations of the *Vedic* music formed the basis of more complicated ornamentations of the later times.

The greatest authentic book on the ancient system of Indian music after the *Vedic* period is the *Nāṭya-Śāstra* of Bharata. This book deals mostly with dramatics, but since music formed a very important part of Indian dramas, Bharata has devoted six chapters of his book to the discussion of music prevalent in his time. Bharata is concerned mainly with applied music, i.e., music as applied to drama, but incidentally he also discusses the fundamental principles of music and gives a fairly detailed description of the musical instruments in vogue in his time. There must have been some formalistic music other than that used in the drama, but we have no means of discovering that music. We

have, therefore, to rely on Bharata's *Nāṭya-Śāstra* in order to get an idea of the music that was prevalent after the *Vedic* age.

Grāmas and Fixation of Notes in Scale

The first important contribution of Bharata was the exact fixation of the notes in the scale. On a close analysis of the music prevalent in the country, he discovered that it was based on two tone systems which he called *grāmas*. It is not quite correct to call these *grāmas* 'scales' as many have done. They were tone-systems evolved on the principle of *saṁvāda* for which the nearest word in English is 'consonance'. These *grāmas* formed the basis of all scales. By a practical demonstration known as *sāraṇā catuṣṭaya*, Bharata proved that the intervals of the notes in the *grāma* were as follows :

Ṣaḍja-grāma : 4 *Sa*, 3 *Re*, 2 *Ga*, 4 *Ma*, 4 *Pa*, 3 *Dha*, 2 *Ni*—22 *śrutis*.

Madhyama-grāma : 4 *Ma*, 3 *Pa*, 4 *Dha*, 2 *Ni*, 4 *Sa*, 3 *Re*, 2 *Ga*—22 *śrutis*.

The *Ṣaḍja-grāma* starts with *ṣaḍja* or 'c' of Western music. The *Madhyama-grāma* starts with *madhyama* or 'F' of Western music.

By an analysis of the melody types prevalent in his time, he found that some of these were based on a scale in which there was *saṁvāda* or consonance between *Sa-Ma*, *Sa-Pa*, *Re-Dha*, *Ga-Ni* and *Ma-Ni* and some were based on a scale in which there was *saṁvāda* between *Sa-Ma*, *Re-Pa*, *Ga-Ni* and *Ma-Ni*. So he came to the conclusion that all the classical songs could be referred to the *ṣaḍja* and *madhyama-grāmas*. The *ṣaḍja-grāma* was more important for in this *grāma*, *ṣaḍja* has *saṁvāda* with both *madhyama* and *pañcama*. In *ṣaḍja-grāma*, however, *ṛṣabha* has no *saṁvāda* with *pañcama*, and there were certain *jātis* in which there was a definite *saṁvāda* between *ṛṣabha* and *pañcama*. Bharata had therefore, to accept another *grāma* to accomodate such *jātis*. Those notes that are at the intervals of 9 and 13 *śrutis* are considered by Bharata to have *saṁvāda* (consonance) between themselves. It must be borne in mind that

Bharata only recognised *svara-saṁvāda* between *Ma* and *Ni*, but not *rāga-saṁvāda* for *Ma* has four *śrutis* but *Ni* has only two *śrutis*.

The Main Form of *Gāndharva* Vocal Music.

The science and art of music in this age were designated as *gāndharva*. The word *gāndharva* was used in two senses—general and special or technical. In the general sense, *gāndharva* was used for the science and art of music as such. In the special or technical sense, it was used for sacred music which brought about *adr̥ṣṭa phala* (unseen effect) i.e., religious merit entitling one to get a place in heaven and which was specially appreciated and favoured by the *devas* (gods). The main constituents of *gāndharva* were *svara*, *tāla* and *pada* (the text of the song) with definite rules, bringing about unseen spiritual benefit. Vocal music, *viṇā* and *vaṁśa* (flute) formed the anchor sheet of *gāndharva*. The chief stress was laid on vocal music. Instrumental music played a subsidiary part.

The main form of *gāndharva* music was *jāti*. *Jāti* was defined as 'a pattern of notes (*svara-sanniveśa*) which gave aesthetic delight and led to prosperity and happiness here (in this world) and hereafter.'

The scales for the *jātis* were provided by the *mūrchanās*. Each note of each *grāma* formed the starting point or key-note of a *mūrchanā*. Thus the *mūrchanā* was a shifting scale. The seven notes of the *śadja-grāma* and the seven notes of the *madhyamagrāma* provided 14 *mūrchanās*.

There were ten characteristics of a *jāti*, viz.,

1. *Aṁśa* 2. *Graha* 3. *Tāra-gati* 4. *Mandra-gati*
5. *Nyāsa* 6. *Apanyāsa* 7. *Alapatva* 8. *Bahutva*
9. *Śāḍavita* 10. *Audavita*.

1. *Aṁśa*

This means the key-note. The pleasantness of the *jāti* depends on this. This determines the extent to which notes in

the lower and higher register can be used. This is most often repeated in connection with the *graha*, *apanyāsa* and *nyāsa* notes.

2. *Graha*

This is the note with which the song of a *jāti* begins. The *aṁśa* note is obviously the *graha* note also.

3. *Tāra-gati*

A *jāti* could use a note only upto the fourth, fifth or seventh position from the key-note (*aṁśa* note) in the *tāra* or higher register.

4. *Mandra-gati*

A *jāti* could use a note upto the next key-note, or *apanyāsa* or *nyāsa* note in the descending series in the lower register.

5. *Nyāsa*

This is the final note on which the song or instrumental piece ends.

6. *Apanyāsa*

The note on which the middle portion of a song or instrumental piece ends.

7. *Alpatva*

The note which is least used in the *jāti*. This is possible either by *laṅghana* or *anābhyāsa*. *Laṅghana* means complete skipping over or only slight touch. *Anābhyāsa* means non-repetition. The note may be used but not repeated frequently.

8. *Bahutva*

The note which next to the key-note is most frequently used. This is the opposite of *alpatva*.

9. *Ṣāḍavita*

When one note is omitted and only six notes are used, a *jāti* becomes *ṣāḍavita* (reduced to six notes). The word means

'hexatonic'. The word *ṣāḍava* is etymologically made up of *ṣaṭ-ava* (*ṣaṭ* meaning six and '*ava*' meaning to preserve). That which preserves six notes is *ṣāḍava*. Out of the total of 18 *jātis*, four always use all the seven notes i.e., they are always heptatonic. Out of the remaining 14, four become *ṣāḍavita* (hexatonic) by omitting one note.

10. *Auḍuvita*

When two notes are omitted and only five notes are used, a *jāti* becomes *auḍuvita* (reduced to five notes). The word *auḍuvita* means 'pentatonic' (using five notes). The etymology of this word is interesting. The word *auḍuva* is made up *uḍu* (star) - *va*(to move). That is, which *uḍu* or stars move is *uḍuva* or *ākāśa* (sky). *Ākāśa* is the fifth of the elements of which the world is considered to be constructed, the other four being *prthvī* (solidity), *jala* (liquid), *teja* (fire), *vāyu* (air). Since *uḍuva* or '*ākāśa*' is the fifth element, *uḍuva* by implication came to mean five. *Auḍuva*, therefore, means that which has five (notes). Ten *jātis* omit two notes and are thus *auḍuvita* or pentatonic.

Most of the above characteristics of *jātis* are found in modern *rāgas* also.

Kinds of *Jāti*

There were two kinds of *jāti*—*śuddha* (unmodified) and *vikṛta* (modified). The *śuddha jātis* were those which use all the seven notes and the *aṁśa*, *graha* and *nyāsa* notes of which were indicated by the very name of the *jāti*. For instance, *Ṣāḍjī* was a *śuddha jāti*, because it used all the seven notes, and the note *ṣaḍja* (C) was the *aṁśa*, *graha* and *nyāsa* of this *jāti*. *Ārṣabhī* was a *śuddha jāti*, because it used all the seven notes and the note *ṛṣabha* (D) was the *aṁśa*, *graha* and *nyāsa* of this *jāti*.

The following seven were the *śuddha jātis* :

Ṣāḍjī, *Ārṣabhī*, *Gāndhārī*, *Madhyamā*, *Pañcamā*, *Dhaivati*,

Naiṣādi. Of these, *Ṣādji*, *Āṣabhī*, *Dhaivatī* and *Naiṣādi* belong to the *ṣadjagrāma*, and *Gāndhārī*, *Madhyamā* and *Pañcamī* belong to the *madhyamagrāma*.

If there was any change or modification in any *jāti*, it was known as *vikṛta*, e.g., if instead of seven only six notes were used in the *Ṣādji*, it would no longer be called *śuddha*; it would become *vikṛta*. A modification could be introduced by omitting one or two notes, or by a change of the *aṁśa* and *graha* notes. The *nyāsa* or final note could not be changed, whether a *jāti* was *śuddha* or *vikṛta*. In *śuddha jāti*, however, the *nyāsa* note had always to be in the *mandra* or lower register; in the *vikṛta jāti*, it could be either in the *madhya* or middle register or in the *tāra* or higher register. The note *madhyama* (F) could not be omitted in any *jāti*. The other six notes could be omitted.

As has already been said, there were seven *śuddha jātis*, each bearing the name of a *śuddha* note of the scale. These *jātis* could however, be made *vikṛta* or modified under the conditions given above. Śārngadeva in his *Samgīta-ratnākara* has given the number of the possible *vikṛta jātis* which will be clear at a glance from the following table :

Sl. No.	Name of the <i>Jāti</i>	Number of <i>Vikṛta</i> or modified kinds by omission of one or two notes.	No. of <i>Vikṛta</i> kinds by a change of the <i>graha</i> , <i>aṁśa</i> note etc.	Total no. of <i>Vikṛta</i> kinds.
1.	<i>Ṣādji</i>	8	7	15
2.	<i>Āṣabhī</i>	16	7	23
3.	<i>Gāndhārī</i>	16	7	23
4.	<i>Madhyamā</i>	16	7	23
5.	<i>Pañcamī</i>	16	7	23
6.	<i>Dhaivatī</i>	16	7	23
7.	<i>Naiṣādi</i> or <i>Niṣādavatī</i>	16	7	23
		104	49	153

Thus we see that there were seven *śuddha jātis* with 153 *vikṛta* varieties, the total number being 160.

Samavāyajā or *Samsargajā Jātis* (Composite *Jātis*)

Over and above the *vikṛta jātis*, there are eleven *miśra* or composite *jātis* which arise out of a combination of two or more *jātis*. The following table will give an idea of these *jātis*. There is a slight difference in the constituents of some of these *jātis* in a different version of *Nāṭya-Śāstra*. The table given below is according to the Baroda Edition.

Sl. No.	Name of the <i>Samavāyaja</i> or <i>Miśra</i> (Composite) <i>jāi</i>	The <i>jātis</i> which combine to make up the composite <i>jāi</i>	The relevant <i>grāma</i> .
1.	<i>Ṣaḍjamadhyamā</i>	<i>Ṣaḍjī</i> + <i>Madhyamā</i>	<i>Ṣaḍja</i>
2.	<i>Ṣaḍjodīcyavā</i>	<i>Ṣaḍjī</i> + <i>Gāndhārī</i> + <i>Dhāivati</i>	<i>Ṣaḍja</i>
3.	<i>Ṣaḍja-Kaiśikī</i>	<i>Ṣaḍjī</i> + <i>Gāndhārī</i>	<i>Ṣaḍja</i>
4.	<i>Gāndhāroḍīcyavā</i>	<i>Ṣaḍjī</i> + <i>Gāndhārī</i> + <i>Dhāivati</i> + <i>Madhyamā</i>	<i>Madhyama</i>
5.	<i>Madhyamodīcyavā</i>	<i>Gāndhārī</i> + <i>Pañcamī</i> + <i>Madhyama</i> + <i>Dhāivati</i> + <i>Madhyamā</i>	<i>Madhyama</i>
6.	<i>Raktaḡāndhārī</i>	<i>Gāndhārī</i> + <i>Pañcamī</i> + <i>Naiṣāḍī</i> + <i>Madhyamā</i>	<i>Madhyama</i>
7.	<i>Āndhrī</i>	<i>Gāndhārī</i> + <i>Ārṣabhī</i>	<i>Madhyama</i>
8.	<i>Nandayanti</i>	<i>Gāndhārī</i> + <i>Pañcamī</i> + <i>Ārṣabhī</i>	<i>Madhyama</i>
9.	<i>Gāndhārapañcamī</i>	<i>Gāndhārī</i> + <i>Pañcamī</i>	<i>Madhyama</i>
10.	<i>Kārmāravī</i>	<i>Naiṣāḍī</i> + <i>Ārṣabhī</i> + <i>Pañcamī</i>	<i>Madhyama</i>
11.	<i>Kaiśikī</i>	<i>Ṣaḍjī</i> + <i>Gāndhārī</i> + <i>Madhyama</i> + <i>Madhyamā</i> + <i>Pañcamī</i> + <i>Naiṣāḍī</i>	<i>Madhyama</i>

Samgīta-ratnākara gives in notation practical examples of the jātis.

Instruments in Vogue During the Post-Vedic Period (upto 800 A.D.)

Tata or Stringed or Chordophonic Instruments

Bharata generally uses the words Vaiṇika, Caitrika and Vaipaṇcika together. Vaiṇika means the player of the main vīṇā, Caitrika means the player of citrā-vīṇā and Vaipaṇcika means the player of vipaṇcī-vīṇā. Citrā and vipaṇcī were also vīṇās in vogue during this age. What then is the vaiṇika or the vīṇā player ? The vīṇā player implies the player of the main vīṇā. What is this vīṇā apart from citrā or vipaṇcī ? The word Vaiṇika occurs on page 3 of ch. 28 (Baroda Edition). Abhinavagupta interprets this word in the following way—'Vīṇā tvekaviṁśati-tantrikā'. This means that the vīṇā referred to in this context was the one which had 21 strings. Mattakokilā was the vīṇā which had 21 strings. Bharata does not mention the name Mattakokilā, but from the context it is clear that he has referred to some important vīṇā by the use of the word vaiṇika. Mattakokilā was the main vīṇā because the seven notes were available in it in all the three sthānas or registers. In the commentary on verse 112 of 29th chapter of Nāṭyaśāstra, Abhinavagupta specifically mentions mattakokilā as the main vīṇā of Bharata—'Tatra mattakokilā pradhānabhūta' i.e. mattakokilā was the main vīṇā of Bharata (p. 122, Baroda Edition). Śaṅgadeva is of the opinion that the twentyone-stringed harp known as mattakokilā was the main vīṇā of Bharata and the other vīṇās (citrā, vipaṇcī) were subsidiary vīṇās which were played along with mattakokilā in a complementary manner (Vol. III, page 248 of Adyar Ed.) It was a harp of 21 strings, like the modern Svara-maṇḍala. Kallinātha, commenting on the word mattakokilā occurring on page 248 of Samgīta-ratnākara, explicitly says, 'Mattakokillaiva loke svaramaṇḍalam ityucyate' i.e., it is mattakokilā, only that, in common parlance it is called svaramaṇḍala.

According to Nānyadeva, *mahatī vīṇā*, associated with Nārada, also had 21 strings in which the notes of all the three registers were available for use. It is difficult to say whether it was *mahatī vīṇā* itself which was later called *mattakokilā*. Bharata has himself neither used the word *mahatī* nor *mattakokilā*. According to Abhinavagupta, at least one thing is clear, viz, that the main *vīṇā* of Bharata had 21 strings and was known as *mattakokilā*.

Ekatantrī Vīṇā

The various synonyms used for *ekatantrī vīṇā* are *Brāhmī*, *Ghoṣa*, *Ghoṣaka*, *Ghoṣavatī*.

Ekatantrī vīṇā had only one long string. This should not be confused with the modern *ekatārā* which also has only one string. The *ekatārā* is only a drone instrument. The *ekatantrī vīṇā* was a full-fledged *vīṇā* on which all kinds of music were played.

The *ekatantrī vīṇā* in the ancient past was a simple instrument with one long string. In Bādāmi, there is an illustration of this *vīṇā* which has either a half gourd or full gourd attached to the upper end of the stick. In some cases, there are two gourds, one gourd being attached to the upper end and the other to the lower end of the stick.

The gourd was used for resonance. Such one stringed *vīṇā* with two gourds is shown in an illustration in the hands of goddess Sarasvatī (vide diagrams 1.4 and 1.5 of Bh. V.I., i.e., Bhāratiya Vādyā Ka Itihāsa).

Notes were produced by striking the string of the *vīṇā* with a small bamboo stick known as *kamrikā* and pressing the strings with the fingers of the right hand.

Śārṅgadeva in his *Samgīta-ratnākara* has given a detailed description of the *ekatantrī vīṇā* which appears to be an advanced type of the earlier instrument.

Citrā

This was a bow-shaped *vīṇā* or harp with seven strings,

each string being for one note of the heptad (*sa, re, ga, ma, pa, dha, ni*). The lower portion of the *vīṇā* was of wood, shaped like a boat. This served as a resonator. On the middle part of the boat-like structure was a strip of wood on which one end of the strings was fastened. To the boat-like structure was joined a curved piece of wood, tapering towards the upper end. The other end of each stretched string was joined to the upper portion of the curved piece in a sort of knot at suitable intervals. The tension of the string could be slightly increased or decreased by slipping the knot of the string tied to the curved piece. This *vīṇā* had no pegs.

It was generally placed on the thigh and played with the fingers (vide figure 1.1 of Bh.V.I.). This was a very important *vīṇā* of the time.

Vipaṇcī

The make of this *vīṇā* was exactly like that of *citrā*. The only difference was that *vipaṇcī* had nine strings, whereas *citrā* had only seven. The two extra strings in *vipaṇcī* were for *antara-gāndhāra* and *kākalī-niṣāda* (vide figures 1, 2).

Citrā was played with the fingers and *vipaṇcī* was played with a wooden plectrum. It appears that later on this distinction in playing the two *vīṇās* was not always observed, for Śārṅgadeva says: "*Citrā* could be played with a plectrum or fingers and *Vipaṇcī* could be played similarly. Some, however, hold that *Citrā* was to be played only with the fingers and *Vipaṇcī* could be played both with the fingers and a plectrum" (S.R., Adyar edition, p. 248).

Technical Exercises

The technical word, according to Bharata, for the production of notes with the right and left hands on the *vīṇā* was *dhātu*. This is now known as *bola* in Hindustani music. *Vīṇā*-playing in ancient times was determined by the time measure of *laghu* (or *hṛasva*), *guru* (or *dīrgha*) and *pluta* (prolated) syllables. The *laghu* syllable was of one *mātrā*, the *guru* of two *mātrās* and the *pluta* was of three *mātrās*. Bharata has

mentioned four important technical exercises for the production of the *dhātus*, viz., *Vistāra*, *Karāṇa*, *Āviddha* and *Vyañjana*. The following is a brief description of these *dhātus*.

1. *Vistāra dhātu*

This had four varieties, viz., *Vistāraja*, *Saṅghātaja*, *Samavāyaja* and *Anubandha*.

Vistāraja

This consisted of one stroke on the string, producing one note of two *mātrās*, e.g., *ḍā* in terms of modern *bola*.

Saṅghātaja

Two strokes producing two notes, each of two *mātrās*, e.g., *ḍā, ḍā*.

Samavāyaja

Three strokes producing three notes, each of two *mātrās*, e.g., *ḍā, ḍā, ḍā*.

Anubandha

This was a combination of the above three in various ways.

There were four stages of the *saṅghātaja vistāra dhātu*. These were concerned with the lower and upper registers of the *viṇā*. It should be borne in mind that the *uttara* or lower part of the string of the *viṇā* produces the notes of the lower register (*mandrā*) and the *adhara* or lower part of the string produces the notes of the upper register (*tāra*).

Four Stages of the *Saṅghātaja Vistāra Dhātu*

1st

Dviruttara, i.e., two notes of the *mandra* or lower register:

ṣa ṣa
ḍā ḍā

- 2nd - *Dviradhara*, i.e., two notes of the *tāra* or upper register:

śa śa
dā dā

- 3rd - *Adharādi uttarāvasāna*, i.e., two notes—the first one of upper register and next of *uttara*, i.e., *mandra* or lower register:

śa śa
dā dā

- 4th - *Uttarādi adharāvasāna*, i.e., two notes, the first one of *uttara*, i.e., *mandra* or lower register and the next of *adhara*, i.e., *tāra* or upper register:

śa śa
dā dā

Samavāyaja Vistāra dhātu

These *dhātus* were of three strokes distributed in the *mandra* and *tāra* register. They were of eight kinds.

2. *Karaṇa dhātu*

The *karaṇa dhātu* was of five kinds. In the first four kinds the last stroke was *guru* (of two *mātrās*). The following table gives the characteristics of each kind.

Sl. No.	Kinds of <i>Karaṇa</i>	Measure of the notes produced	Modern equivalents	No. of <i>Mātrās</i>	No. of strokes
1.	<i>Ribhita</i>	2 <i>laghu</i> 1 <i>guru</i>	1 2 3 4 di ḍa dā -	4	3
2.	<i>Uccaya</i>	4 <i>laghu</i> 1 <i>guru</i>	1 2 3 4 5 6 di ḍa di ḍa dā -	6	5
3.	<i>Nīratita</i>	6 <i>laghu</i> 1 <i>guru</i>	1 2 3 4 5 6 7 8 di ḍa di ḍa di ḍa dā -	8	7
4.	<i>Hṛāda</i>	8 <i>Laghu</i> 1 <i>guru</i>	1 2 3 4 5 di ḍa di ḍa di 6 7 8 9 10 ḍa di ḍa dā -	10	9

The fifth kind was known as *anubandha* which consisted of various combinations of the above four varieties.

3. *Āviddha dhātu*

This *dhātu* was also of five kinds. The following table gives the characteristics of the first four kinds.

Sl. No.	Kinds of <i>Āviddha</i>	Measure of the notes produced	Modern equivalents	No. of <i>Mātrās</i>	No. of strokes
1.	<i>Kṣepa</i>	1 <i>laghu</i> 1 <i>guru</i>	1 2 3 ḍa dā -	3	2
2.	<i>Pluta</i>	1 <i>laghu</i> , 1 <i>guru</i> 1 <i>laghu</i>	1 2 3 4 ḍa dā - ḍa	4	3
3.	<i>Atipāta</i>	1 <i>laghu</i> , 1 <i>laghu</i> , 1 <i>guru</i> , 1 <i>guru</i>	1 2 3 4 5 6 di ḍa dā - dā -	6	4
4.	<i>Atikīrṇa</i>	1 <i>laghu</i> , 1 <i>laghu</i> , 1 <i>laghu</i> , 1 <i>laghu</i> , 1 <i>guru</i> , 1 <i>guru</i> , 1 <i>guru</i> , 1 <i>guru</i> , 1 <i>laghu</i>	1 2 3 4 5 6 di ḍa di ḍa dā - 7 8 9 10 11 12 dā - dā - dā - 13 ḍa	13	9

The fifth kind known as *anubandha* consisted of various combinations of the above four varieties.

4. *Vyañjana dhātu*

The first three processes are concerned with the construction of the various *bolās* (mnemonic syllables) of the *vīṇā*. *Vyañjana dhātu* is meant for the proper application of the right and left hands and fingers in playing the *vīṇā*.

Bharata has mentioned ten varieties of *vyañjana dhātu*. Their description is given below after consulting both Bharata and Śārṅgadeva.

1. *Puṣpa* - Striking a string with both the hands in conjunction with the little finger simultaneously.
2. *Kala* - Striking two strings simultaneously with the two thumbs.
3. *Tala* - Striking a string with the right thumb after pressing it down with the left thumb.
4. *Niṣkoṭita* - Striking a string up and down with the left thumb.
5. *Unmr̥ṣṭa* - Striking a string softly and melodically with the left *tarjanī* or forefinger.
6. *Repha* - Striking a string successively with all the fingers.
7. *Ansuvanita* or *Anustanita* - After accomplishing the above 'tala' technique, striking a string from below.
8. *Bindu* - Producing a *guru* note (i.e., a long note of two *mātrās*) by a stroke.
9. *Avamr̥ṣṭa* - Producing the same note in all the three registers by striking three strings successively with the thumb and the little finger of the right hand from below.
10. *Anubandha* - Permutation and combination of the above in various ways.

Ensemble of *Vīṇās*

Playing of a number of *vīṇās* together was technically known as *karana*. There were six kinds of *karana*.

1. *Rūpa*—Playing of a *guru* or long note on the main *vīṇā* and simultaneously two *laghu* or short notes on the subsidiary *vīṇā*. The main *vīṇā* was the *mattakokilā*; the subsidiary *vīṇā* was the *vipañcī*.
2. *Pratikṛta*—The passage played on the main *vīṇā* played again by the subsidiary *vīṇā*.
3. *Pratibheda*—This is the opposite of *rūpa*. Playing of

two *laghu* or short notes on the main *vīṇā* and simultaneously one *guru* or long note on the subsidiary *vīṇā*.

4. *Rūpaśeṣa*—Where there is a short pause after the playing of a part of a song on the main *vīṇā*, its playing being continued without a pause on the subsidiary *vīṇā*.
5. *Ogha*—While playing of a passage in slow tempo on the main *vīṇā* is getting on, playing of the same passage in fast tempo on the subsidiary *vīṇā*.
6. *Pratiśuṣka* or *Pratiśukla*—The same note in the same tempo being played simultaneously on the main and subsidiary *vīṇā*.

Bahirgīta* or *Nirgīta

Music played a prominent part in the drama not only when acting was actually going on the stage, but also before the curtain was rung up, before the drama actually started. Such music was meant to induce among the audience a receptive mood for the main theme of the drama. It was mostly instrumental music with splashes of meaningless songs. The word for instrumental music and meaningless songs was *Bahirgīta* or *Nirgīta* which means devoid of (meaningful) song.

There was an elaborate system of such pre-dramatic stage-music. It had nine states, viz. :

1. *Pratyāhāra*

This meant placing the ensemble of instruments in the proper order (*kutapa vinyāsa*).

2. *Avataraṇa*

Seating the musicians in the proper order.

3. *Āśrāvaṇa*

This was to be started with the *karaṇas* or technique of *vistāra dhātu*. This was to be played in three parts.

In the first part, six letters, i.e., the first, second, eleventh, fourteenth, fifteenth and twentyfourth, were to be *guru* (i.e., long or of two *mātrās*). The remaining eighteen letters were to be *laghu* (i.e., short or of one *mātrā*). The total number of letters was twentyfour.

In the second part also there were twentyfour letters in the song, and the *laghu-guru* arrangement was to be similar to that of the first part.

In the third part, the third, eighth and the fifteenth letters were to be *guru*. The remaining letters were to be *laghu*. The total number of letters was fifteen. The first two parts were to be played in *caccatputa tāla*, and the last part in *cācapuṭa tāla*. The first two parts were to be played in *dvikala laya*, i.e., in *vilambita laya* (slow tempo) and the third part in *ekakala laya*. The *śamyā* and *tāla* beats differed according to the difference of *grahas*. There were to be three *śamyās* and three *tālas* in the *uparipāṇi* or *anāgata graha*. In the *samapāṇi* or *samagraha*, there were to be two *śamyās* and two *tālas*. In the *avapāṇi* or *atīta graha*, there were to be twelve *tālas* and *śamyās*.

4. *Ārambha*

This was to be played at first in various kinds of *vistāra dhātu*. Then, according to Śārṅgadeva, it was to be combined with varieties of *vyañjana* and *karāṇa dhātus* in the following order:—

- 1st Part : To be combined with *tala* kind of *vyañjana dhātu*.
- 2nd Part : To be combined with *ribhita* kind of *karāṇa dhātu*.
- 3rd Part : To be combined with *hrāda* kind of *karāṇa dhātu*.

The arrangement of letters of a piece of song in the 1st part was to be as follows:—

8 *guru* (long) letters, 12 *laghu* (short) letters, and again 5 *guru* (long) letters (according to Śārṅgadeva).

In the second part, according to Śārṅgadeva, it was to be as under:—

8 *laghu*, 1 *guru*, 4 *laghu*, 1 *guru*, 4 *laghu*, 1 *guru*.

According to Śārṅgadeva, the arrangement of letters in the third part was to be as follows:—

8 *laghu* and 1 *guru*.

5. *Vaktrapāṇi*

In this, mostly *āviddha* and *karāṇa dhātu* and one *vyañjana dhātu* were used. No *vistāra dhātu* was employed. According to Śārṅgadeva, the syllabic scheme was to be as given below:—

1st Part: 5 *guru*, 6 *laghu*, 6 *guru*, 2 *laghu*.

2nd Part: 4 *guru*, 3 *laghu*, 1 *guru*, 8 *laghu*.

6. *Saṅkhotanā*

In this, first of all, *Vindu*, a kind of *vyañjana dhātu*, should be played, using the *saṁvādī* (consonant) notes like *ṣadja-paṅcama*, *ṛṣabha - dhaivata*, *gāndhāra - niṣāda*, etc. The *anuvādī* notes should also be used as complementary to *vādī* and *saṁvādī* notes.

A combination of *vistāra*, *karāṇa* and *āviddha dhātu* should be employed according to aesthetic principles.

Ṣaṭpitāputraka tāla in *dvikala* or slow tempo should be used. The song in *Saṅkhotanā* should consist of 27 letters of which the arrangement should be as given below:—

2 *guru*, 8 *laghu*, 2 *guru*, 1 *laghu*, 1 *guru*, 12 *laghu*, 1 *guru* (Total 27).

7. *Parighaṭṭanā*

This has only one section in which the arrangement of letters according to Śārṅgadeva is as follows:—

8 guru, 24 laghu, 2 guru, 16 laghu, 1 guru (Total 51) syllables.

The *dhātus* to be used in this should be a beautiful combination of *vyañjana* and *karana*. The *tāla* to be used should be *Sampīṣṭaka* or *Sampatveṣṭaka* which is of twelve *kalās* or *mātrās*.

8. *Mārgāsārīta*

This should use a beautiful combination of *vistāra*, *āviddha* and *karana dhātus*.

According to Śārṅgadeva, this has three sections in each of which the syllabic arrangement is to be as follows:—

4 guru, 8 laghu, 2 guru, 8 laghu, 1 guru, 1 laghu.

Caccatpūṭa tāla should be used in the first section, and *Ṣatpitāputraka tāla* should be used in the next two sections.

9. *Līlākṛta*

This was a highly artistic performance on the *viṇā* both from the point of view of melody and rhythm. It was accompanied with both meaningful and meaningless songs. Bharata only says that this was very sweet to hear and contained both *abhisṛta* and *parisṛta*. He does not define *abhisṛta* and *parisṛta*.

Śārṅgadeva gives the following definitions of these terms:—

Songs sung in the *aṁśas* of the *jātis* of the *ṣadjagrāma* in the *vārtika mārga* are known as *abhisṛta*. Songs sung in the *aṁśas* of the *madhyamagrāma* are known as *parisṛta*.

He, however, says that there are other opinions also about these styles.



CHAPTER-IV

FORMS AND INSTRUMENTS

A. Certain Important Forms of Vocal Music

In Bharata's *Nāṭya-Śāstra*, music whether vocal or instrumental was used to highlight or embellish certain aspects of the drama.

Jāti singing was the most important feature of formalistic music during this period. Ballads, romances, prayers etc. were all sung in the *jāti* style. *Jāti* was used both on the stage and on other occasions. There were some kinds of vocal music which were meant exclusively for the stage. Some of these were used in the *pūrva-raṅga* i.e., in the prelude of a drama. They were sung behind the main curtain to put the mind of the audience in the proper mood for the reception of the dramatic activity. Such songs consisted of meaningless words. They were mainly of two kinds, viz., (1) *āsārīta* and (2) *vardhamāna*.

Practically every musical composition started with *Upohana* or a prelude consisting of non-sensical syllables like *nom, tom* of modern music. *Upohana* was just a small part of the musical composition itself.

The rest of the composition had four parts, viz., *Mukha*, *Pratimukha*, *Śarīra* and *Samharaṇa* also known as *Śīrṣaka*.

Every part of the *gīta* or song was known as *vastu*. A partial section of a *gīta* was known as *vidārī*.

We may consider in brief the *āsārīta* and *vardhamāna*

types of *gīta*, before we pass on to other kinds of musical composition.

Āsārītā Gītas

As has already been stated the *āsārīta* type of composition consisted of non-sensical syllables and was sung behind the curtain before the drama started. There were four kinds of such *āsārīta gītas*, e.g., *Kaniṣṭha*, *Layāntara*, *Madhyama*, *Jyeṣṭha*.

1. The Kaniṣṭha Āsārīta

- (a) *Mukha* - This consisted of *upohana* or prelude of five *kalās* in *caccatpuṭa tāla*.
- (b) *Pratimukha* - This consisted of *pratyupohana*, a complementary prelude like the above.
- (c) *Śarīra* - The first part of this was to be performed in *caccatpuṭa tāla* and the second and third in *ṣaṭpitāputraka tāla*.
- (d) *Samharana or Śiṛṣaka* -

In the final part of the third section, a *pluta* or three syllables were to be added in *sannipāta*.

2. Layāntara Āsārīta

Mukha—An *upohana* of six *kalās* was to be sung. The syllabic arrangement in this was 2 *guru*, 12 *laghu*, 2 *guru*.

The other sections of this composition were like those of *Kaniṣṭha Āsārīta*. Śārṅgadeva says that in comparison to *Kaniṣṭha Āsārīta*, this was to be sung in double *laya* (tempo)—probably, it was on account of this feature that it was called *Layāntara* (of different *laya*).

3. Madhyama Āsārīta

The first two *āsārītas* were not to be sung in *dvikala* and *catuṣkala*. This was to be sung in *dvikala* from the very start. The *tāla* to be used was *ṣaṭpitāputraka*.

- (a) *Mukha* - This consisted of the *upohana* or the prelude. The syllabic arrangement of the song was 2 *guru*, 16 *laghu* and 2 *guru*.
- (b) *Pratimukha*—Same as the *mukha*.
- (c) *Śarīra* - In this the *tāla-kriyā* (showing of the *tāla*) started from the fourth *kalā*. There were three *vastus* or sections in this part.

1st vastu or section—This was to be of eight *kalās* and four or eight *gaṇas*. The *tāla* to be used was *caccatpuṭa*.

2nd vastu—This was to be of 12 *gaṇas*. The *tāla* to be used was *ṣaṭpūtāputraka*.

3rd vastu—This was to be of $13\frac{1}{2}$ *gaṇas* (or according to some, 16 *gaṇas*).

(d) *Samharaṇa* : This was to be sung like the above *vastus*, and then towards the close, *sannipāta* was to be used.

4. *Jyeṣṭha Āsārīta*

(a) *Mukha*—In this, *upohana* (prelude) was to be sung. The following was to be the syllabic arrangement:—

2 *guru*, 20 *laghu*, 2 *guru*.

(b) *Pratimukha*—This consisted of *pratyupohana* or prelude of the section.

(c) *Śarīra* or main body of the song. This had three *vastus* or sections. The first *vastu* was of 16 *gaṇas*. The *tāla* used was *caccatpuṭa* which started from the 8th *kalā* of the song after leaving the first seven *kalās*.

In the second and third *vastus*, there were 24 *gaṇas*, and the *tāla* used was *caccatpuṭa*.

(d) *Samharaṇa*—This had three sections. The first one was like that of *Kaniṣṭha Āsārīta*, and the next two were like that of *Madhyama Āsārīta*.

Vardhamāna Gīta

This was of two kinds, viz., (1) *Kaṇḍikā* (2) *Āsārīta Vardhamāna*.

1. Kaṇḍikā Vardhamāna

It had four varieties, viz., (1) Viśālā (2) Samgatā (3) Sunandā and (4) Sumukhī.

(i) Viśālā

It had nine *kalās*. The *tāla* used was *caccatpuṭa* which was of eight *mātrās*. Eight *kalās* of the song were to be sung in the *caccatpuṭa tāla* of eight *mātrās*, and an extra *sannipāta* was to be used for the ninth *kalā* to give a finishing touch to the song.

An *upohana* (a prelude of nonsensical syllables) of 5 *kalās* was to be used in this song. The syllabic arrangement of the song was 2 *guru*, 14 *laghu*, 1 *guru*.

(ii) Samgatā

In this, an *upohana* of 6 *kalās* was to be used. The syllabic arrangement of the song was to be 2 *guru*, 18 *laghu*, 1 *guru*. The *tāla* to be used was *caccatpuṭa*, and the song was to be sung in *dvikala*.

(iii) Sunandā

In this an *upohana* of 7 *kalās* was to be used. The syllabic arrangement was to be 1 *guru*, 18 *laghu*, 1 *guru*. The *tāla* to be used was *caccatpuṭa catuṣkala*.

(iv) Sumukhī

An *upohana* of 8 *kalās* was to be used. The syllabic arrangement of the song was to be 2 *guru*, 22 *laghu*, 1 *guru*. The *tāla* to be used was *caccatpuṭa catuṣkala* twice.

2. Āsāritābhāsa Vardhamāna

This was of four kinds, viz., *Kaniṣṭha*, *Layāntara*, *Madhyama* and *Jyeṣṭha*.

The features of the various kinds of *Āsārita Vardhamāna* were the following:—

(i) Kaniṣṭha Āsāritābhāsa Vardhamāna

This was to be of 17 *kalās*. The *laya* was to be *dvikala*.

(ii) *Layāntara Āsāritābhāsa Vardhamāna*

This had an *upohana* of 6 *kalās*. It used *Samgatā Kaṇḍikā* of 8 *kalās* and then *Viśālā Kaṇḍikā* of 9 *kalās* (17 *kalās* in all)

(iii) *Madhyama Āsāritābhāsa Vardhamāna*

In this, at first *Sunandā Kaṇḍikā* of 16 *kalās* was to be sung. Then two *Samgatā Kaṇḍikās*—each of 8 *kalās*—were to be sung. Thus in this *Vardhamāna*, there were 32 *kalās* in all. At the end, *sannipāta* of one *kalā* had to be added. Thus the total number of *kalās* in this *Vardhamāna* was 33.

(iv) *Jyeṣṭha Āsāritābhāsa Vardhamāna*

At first *Sumukhī Kaṇḍikā*, then *Sunandā Kaṇḍikā*, then *Samgatā Kaṇḍikā* and lastly *Viśālā Kaṇḍikā* were to be sung—all forming a total of 65 *kalās* (64 plus 1 *kalā* for *sannipāta*).

There were certain other forms of musical composition, viz., 1. *Pāṇika*, 2. *Rk*, 3. *Gāthā*, 4. *Sāma*, 5. *Madraka*, 6. *Ullopyaka*, 7. *Prakarī*, 8. *Oveṇaka*, 9. *Rovindaka*, 10. *Uttaragītaka*. The textual contents of these songs contained meaningful words. The differences in these consisted in syllabic-arrangement, and *laya* and *tāla* used in each. These were fairly complicated.

Dhruvā.

The main composition of importance was *Dhruvā*. *Dhruvā* was set to definite *laya* and *tāla*, and had fine poetic content. That in which there was beautiful fusion of *svara* (musical note), *pada* (words) and *tāla*, in which *chanda* (meter), *laya*, *yati* etc. were *dhruvā* i.e., definitely fixed or set was known as *dhruvā*. *Dhruvā* is connected with the word '*dhruva*' which means fixed.

According to Bharata, in a general sense all songs which had set composition, and were sung by Nārada and others could be called *dhruvā*. Bharata, however, used *dhruvā* songs mostly for dramatic purposes. This was the special sense of *dhruvā*.

These songs were generally sung in *grāma-rāgas*. As applied for dramatic purposes, the *dhruvā* was of five kinds viz., *Prāveśikī*, *Naiṣkrāmikī*, *Ākṣepikī*, *Prāsādikī* and *Antarā*.

Prāveśikī was sung at the entry of the actors on the stage in the beginning of an Act and was expressive of the main sentiment of the Act. *Prāveśikī* means pertaining to *praveśa* or entry. The *dhruvā* sung at the end of an Act and on the occasion of the exit of actors was known as *Naiṣkrāmikī*. A song containing a sentiment different from the main sentiment of the drama occurring in between Acts and sung in fast tempo was known as *Ākṣepikī*. A song liberating the mind of the spectators from distraction, bringing it back to the main sentiment of the drama and producing composure of mind was known as *Prāsādikī*. A song sung to remove or mollify morbid affections of the audience caused by scenes of swooning, poisoning etc. in the drama was known as *Antarā dhruvā*.

B. Instruments

1. *Suśira* or Wind or Aerophonic Instruments

Though wind instruments like *veṇu* (flute), *śaṅkha* (conch), *kāhala* (an instrument like the *śahnāī*) were prevalent during this age, Bharata has given a description only of *veṇu*. This is because in dramatic performance, this was the most useful in another way also. In the ancient times, there was neither a pitch-pipe nor a fretted or keyed instrument by which the key-note of a particular song or instrument could be fixed. It was only the flute that gave a continuous note without any alternation or faltering, so the key-note of any other instrument could be fixed in accordance with a note of the flute.

The flute was called *veṇu* or *vaṁśī* because it was made of bamboo. The word *veṇu* or *vaṁśa* means bamboo. *Vaṁśī* means made of bamboo. Its player was known as *Vaiṇuka*, while the *viṇā* player was known as *Vaiṇika* or *Vaiṇavika*.

The *catuḥśrutika* notes (notes of 4 *śrutis*) are *sa*, *ma*, *pa*. The *dviśrutika* notes (notes of two *śrutis*) are *ga* and *ni*. The

triśrutika notes (notes or three *śrutis*) are *re* and *dha*. Bharata has described the technique of bringing out these notes in the *venu* or flute in the following way :

Vyaktamukta: When a hole of of the flute is completely free from being closed by the fingers, it gives out a *catuḥśrutika* note - *sa*, *ma* or *pa*.

Ardhamukta: When the finger is placed in such a way that the hole is only half open, it gives out a *dviśrutika* note *ga* or *ni*.

Kampita: When the finger is used over a hole in a shaking manner, it gives out a *triśrutika* note, *re* or *dha*.

Other notes were brought out by a dexterous manoeuvring of the fingers.

The flute was played by placing it horizontally near the lips and blowing into its holes through the lips (vide figure 1, 6).

2. Membranophonic Instruments (*Avanaddha Vādyā*)

Avanaddha vādyas or membranophonic instruments are those instruments which are covered with membranes of leather and are used for rhythm and *tāla*.

We have seen that in *Vedic* times, there were such membranophonic instruments as *duṇḍubhi* and *bhūmiduṇḍubhi*. In the post-*Vedic* period, we find a reference to many such instruments. In Vālmīki's *Rāmāyaṇa*, and the *Mahābhārata*, we find references to *muraja* and *mṛdaṅga*. In Jain literature, we find a mention of *mardala*, *muraja*, *mṛdaṅga*, *huḍukka* etc. In Kālidāsa's works, *mardala*, *mṛdaṅga*, and *muraja* have been mentioned at several places. In the *Bhagavadgītā*, *bheri*, *paṇava*, and *āṇaka* have been specifically mentioned. All these are membranophonic instruments.

In the post-*Vedic* period, therefore, the following membranophonic instruments were definitely in vogue:

Duṇḍubhi, *Āṇaka*, *Huḍukka*, *Ḍamarū*, *Paṭaha*, *Jhallarī*, *Dardura*. A brief description of these is given below:—

Mardala

We do not find a description of this instrument in Bharata's *Nāṭya-Śāstra*. Śārṅgadeva, however, gives a description of it in *Samgitaratnākara* (Vol. III, p. 4557).

Its body was made of wood (generally *bijaura* wood or red *candana* or *khaira*). Its length was of 21 fingers. The width of the wood used was half-a-finger. It was covered both on right and left side with skin. The diameter of the skin on the left side was 14 fingers and that of the skin on the right side was 13 fingers. Holes were pierced in the last portion of the skin at a distance of one finger each. Through these holes straps of leather were strung tight and fastened towards the other end of the body. The straps could be tightened or loosened in order to obtain a note of a higher or lower pitch.

A paste was made by mixing ashes with cooked rice which was pasted in the middle of the left and right skin. This produced a deep and grave sound.

Śārṅgadeva says that there is not much difference in the make of *mṛdaṅga*, *mardala* and *muraja* and that Bharata denominated them all by the name *mṛdaṅga*. Bharata mentions *muraja* in the *Nāṭya-Śāstra* and appears to have considered it as a synonym or another form of *mṛdaṅga*.

***Mṛdaṅga* : Its Invention**

Mṛdaṅga, *panava* and *dardura* have generally been called *Puṣkara Vadyā* (*Puṣkara* instruments). The name *puṣkara* has an interesting story behind it. The word *puṣkara* in Saṁskṛta is both neuter and masculine (*puṣkaram* and *puṣkaraḥ*). In the neuter gender, it means a blue lotus, and in the masculine gender, it means a 'pond'. It appears that the word has come to mean a 'pond', because lotuses generally grow in it.

Bharata says that on a rainy day when studies were stopped, the sage Svāti went to a pond (*puṣkara*) for fetching water. He noticed that rain-drops, as they were falling on the lotus leaf, were making the pleasant sound '*paṭ, paṭ*'. On re-

turning, he determined to make an instrument that might give this pleasant sound. In order to imitate this sound, he made *mṛdaṅga*. Since the idea was derived from a scene of *puṣkara*, *mṛdaṅga*, *paṇava*, *dardura* etc. came to be known as '*puṣkara*'. In Bharata, the word '*puṣkara*' appears to be a synonym for a membranophonic instrument.

He uses both the words '*puṣkara*' and '*mṛdaṅga*'. We must not, however, think that *mṛdaṅga* in Bharata was the same solitary instrument as the *mṛdaṅga* or *pakhāwaja* in Hindustani music or the *mṛdaṅgam* in Karnataka music is today.

Bharata very often used the word '*puṣkara-traya*' for his *mṛdaṅga*. *Puṣkara-traya* means the set of three membranophonic instruments. Bharata's *mṛdaṅga* was actually a set of three pieces, *āṅkika*, *ālīṅgya*, and *ūrdhvaka*. Bharata designated them all by one word - '*mṛdaṅga*'. Just as in modern times, we use the word '*tablā*' summarily for the two pieces *dāyān* (the right-side piece) and *bāyān* (the left-side piece), even so Bharata used the word '*mṛdaṅga*' summarily to indicate all the three pieces - *āṅkika*, *ālīṅgya* and *ūrdhvaka*.

Shape and Structure of *Mṛdaṅga*

He says that the shape of the *āṅkika* is like that of '*harīṭakī*' (the yellow myrobalan), the shape of the '*ūrdhvaka*' is like that of '*yava*' (barley) and the shape of '*ālīṅgya*' is like that of '*gopuccha*' (cow's tail) (34,255). In verse 42 of Chapter 34, Bharata mentions the mnemonic syllables that are to be produced on the *ūrdhvaka* and *ālīṅgya*, and says that certain mnemonic syllables are to be produced on the right and certain other mnemonic syllables are to be produced on the left side of the other drum. This other drum is the *āṅkika*. He has mentioned the mnemonic syllables for two sides of the *āṅkika* and for only one side of the *ūrdhvaka* and *ālīṅgya*. So it is evident that the *āṅkika* was covered on both sides with skin i.e., it was a two-faced drum, whereas the '*ūrdhvaka*' and the '*ālīṅgya*' were covered with skin only on one side i.e., they were

one-faced drums. The *āṅkika*, as indicated by its very name, was placed in a horizontal position in the *anka* or lap (on the thighs), the '*ūrdhvaka*' as its very name indicates, was placed in an erect position. The position of '*āliṅgya*' is somewhat uncertain. Literally, it means 'that which is to be embraced'. But if it is to be hung around the breast, there would be considerable difficulty in playing one drum on the breast, and two on the ground. Probably, it was also an erect instrument placed very close to the thigh. The *āṅkika* was the main drum. The *ūrdhvaka* and the *āliṅgya* seem to have been played in a complementary manner.

The *āṅkika* was $3\frac{1}{2}$ *talas* in length. *Tala* was a span measured by the thumb and the little finger. Monier Williams in his *Sanskṛta - English Dictionary* says that it was a span measured by the thumb and middle finger. The diameter of the mouth (covered with skin) was 12 fingers. The *ūrdhvaka* was four *talas* in length and the diameter of its mouth was 14 fingers. The *āliṅgya* was 3 *talas* in length and the diameter of its mouth was 8 fingers. The measure of a finger is equivalent to $\frac{3}{4}$ of an inch.

The body of the drum was made of well-baked clay. The mouth of the drum was covered with well-selected skin which was fastened round the mouth with strings. The skin was smeared with a plaster of soft, smooth, dark clay available at the bank of a river. The modern plaster of iron fillings etc., used in the drum was not invented in Bharata's time (Vide figure 1,18 in Chapter II of *Bhārtīya Vādyon Ka Itihās*). It was because an *aṅga* (part of the instrument) was of *mṛt* (clay), therefore it was called *mṛdaṅga* (*mṛtaṅga*).

***Mārjanā* (Tuning of the Drums)**

Bharata has laid down certain principles for the *mārjanā* (tuning) of the *tripuṣkara* (the three - piece *mṛdaṅga*).

The word '*mārjanā*' is derived from the root '*mārj*' of tenth conjugation which means 'to cleanse' and 'to sound'. Both these ideas are included in the noun '*mārjanā*'. 'To cleanse' in this context means to put the drum in proper trim. So, the word

mārjanā means putting the drum in the proper trim so that it may produce the desired sound.

Bharata has described in the *Nāṭya-Śāstra* three kinds of *mārjanā*, which were current in his time, viz., *Māyūrī*, *Ardhamāyūrī*, and *Kārmāravī*.

Māyūrī Mārjanā

In this, the left mouth of the *āṅkika* is tuned in *gāndhāra*, and the right mouth in *ṣaḍja*, and the mouth of the *ūrdhvaka* is tuned in *pañcama*.

Ardha-Māyūrī Mārjanā

In this, the left mouth of the *āṅkika* is tuned in *ṣaḍja*, and the right mouth in *ṛṣabha*, and the mouth of the *ūrdhvaka* is tuned in *dhaivata*.

Kārmāravī Mārjanā

In this, the left mouth of the *āṅkika* is tuned in *ṛṣabha*, and the right one in *ṣaḍja*. The mouth of the *ūrdhvaka* is tuned in *pañcama*.

The following table will make the *mārjanā* clear:

Sl. No.	<i>Mārjanā</i>	Left mouth of the <i>Āṅkika</i>	Right mouth of the <i>Āṅkika</i>	The mouth of <i>Ūrdhvaka</i>
1.	<i>Māyūrī</i>	<i>ga</i>	<i>sa</i>	<i>pa</i>
2.	<i>Ardha-māyūrī</i>	<i>sa</i>	<i>re</i>	<i>dha</i>
3.	<i>Kārmāravī</i>	<i>re</i>	<i>sa</i>	<i>pa</i>

In all the *mārjanās*, the plaster of the clay has to be smeared on the mouth of the drum in such a way that it may sound the note, (*ga, sa, pa*) etc., mentioned in each case.

It will be seen that altogether *sa, re, ga, pa, dha*, are the notes to be produced on the *āṅkika* and *ūrdhvaka* drums. Of these *sa* and *pa* and *re* and *dha* are mutually *saṁvādīs* (consonant).

The *ālīṅgya* drum was to be tuned in the *anuvādi* (assonant note of the above) or in the *niṣāda svara* of the *jāti* to be sung.

Bharata says that *Māyūrī mārjanā* is to be used for the tunes that are to be sung or played in *madhyama-grāma*, *Ardha māyūrī* for tunes of the *ṣadja-grāma* and *Kārmāravi* for tunes using *sādhārana svaras* (*antara gāndhāra* and *kākalī niṣāda*).

If *māyūrī mārjanā* is to be used for *madhyamagrāma*, then atleast one of the drums should be tuned in *madhyama*, and *pañcama* should be of three *śrutis*. Abhinavagupta makes this point clear in his commentary. He says "*Ūrdhvake pañcamah triśrutir*" i.e., the *pañcama* note in which the *ūrdhvaka* is to be tuned should be of three *śrutis*. What about *madhyama* which is a very prominent note in *madhyama-grāma*? Abhinavagupta says: "*caturthe avaśiṣṭe mukhe madhyama iti*" i.e., on the fourth remaining mouth, the *madhyama* note is to be fixed. If the *gāndhāra* and *ṣadja* notes are to be fixed on the two mouths of the *āṅkika*, and *pañcama* on the *ūrdhvaka*, then the only remaining mouth is that of the *ālīṅgya* on which *madhyama* is to be fixed.

Kālidāsa in his drama, "*Mālavikāgnimitram*" very clearly indicates the prominence of *madhyama* note in the *māyūrī mārjanā*. As the *mṛdaṅga* is sounded in the *nepathya* (the tiring room on the stage), Parivrājikā says, "The deep sounding *Māyūrī mārjanā* arising out of the employment of the *madhyama* note, imitated by peacocks with raised up necks, suspecting it to be the deep rumbling of clouds, delights the mind (of all)". "*Jimūtanīta-viśankibhir mayūrain udgrīvair anurasitasya nirhrādinyupahitamadhyamasvarotthā puṣkarasyao māyūrī madayati mārjanā manāṁsi*" (Act. I, Verse 21). This shows that tuning the *mṛdaṅga* in *madhyama* note was the prominent feature of the *māyūrī mārjanā*. Incidentally, it also tells us why this *mārjanā* was designated '*māyūrī*'. The commentator Kāṭayavama explains '*māyūrī*' as '*mayura-priyā*' (dear to *mayūras* or peacocks). Peacocks are delighted at the rum-

bling sound of clouds and begin to dance. The sound of a drum tuned in madhyama resembles the rumbling of clouds and so is dear to the peacocks. Hence the name of 'māyūrī mārjanā'.

The reading in the Nāṭya-Śāstra, published in the Kāśī Saṁskṛta Series is ūrdhvage madhyamaścaiva māyūryaśca svarāśrayaḥ" which means that the note madhyama is to be fixed on ūrdhvaka in the māyūrī mārjanā. In any case, madhyama was a prominent note in māyūrī mārjanā, for it was meant for jātis etc. to be sung in the madhyama-grāma.

Trigata

Just as there were trigata (styles) viz., tattva, anugata and ogha (three styles of playing), tata or stringed instruments, even so there were trigata or three styles of playing avanaddha or membranophonic instruments.

(i) Tattva

This means playing the mṛdaṅga generally in vilambita laya (slow tempo) in close imitation of the syllables of the songs. The strokes should conform to the meter of the songs and should be well-divided in karaṇas.

(ii) Anugata or Ghana

This means playing the mṛdaṅga, generally in madhya laya (medium tempo) in a follow-up of the song, imitating the long and short syllables of the song. This kind of mṛdaṅga-playing should be started with samapāṇi or avapāṇi.

(iii) Ogha

This should be started with uparipāṇi, and should be played in druta laya (fast tempo) with various styles of strokes and should abound in āviddha karaṇas.

Tripracāra (Three pracāras)—The word pracāra in this context means particular application of the palm and fingers of the hand in playing the mṛdaṅga. There are three pracāras, viz., sama, viṣama, and sama-viṣama.

Sama-pracāra: Playing the right mouth of the *mṛdaṅga* with the right hand and the left mouth with the left hand simultaneously is known as *samapracāra*.

Viṣama pracāra: The opposite of the above i.e., playing the right mouth with the left hand and the left mouth with the right hand is known as *viṣama pracāra*.

Sama-viṣama pracāra: This is the mixture of the above two techniques.

Tripāṇi

There are three ways of accompaniment of the song or the instrumental piece. These are *samapāṇi*, *avarapāṇi*, and *uparipāṇi*. In the context of the starting of the song or an instrumental piece, they are used in the following way:—

Samapāṇi: Starting the *mṛdaṅga* playing simultaneously with the *graha* or start of the song or the instrumental piece is known as *samapāṇi*. This is also known as *samagraha*.

Avarapāṇi: Starting the playing of the *mṛdaṅga* after the start of the song or the instrumental piece is known as *avarapāṇi*. This is also known as *atītagraha*.

Uparipāṇi: Starting the playing of the *mṛdaṅga* before the actual start of the song or the instrumental piece is known as *uparipāṇi*. This is also known as *anāgata graha*.

In the context of tempo, these have different meaning:

Samapāṇi: means playing the *mṛdaṅga* in the same tempo as that of the song or the instrumental piece.

Avarapāṇi: means playing the *mṛdaṅga* in a tempo slower than that of the song or the instrumental piece. In this sense, it is generally called *ardhapāṇi*.

Uparipāṇi: means playing the *mṛdaṅga* in a tempo faster than that of the song or the instrumental piece.

Paṇava

Next to *mṛdaṅga*, *paṇava* was an important

membranophonic instrument. This was a very ancient instrument. There are references to it in Vālmīki's *Rāmāyana* and *Mahābhārata*. Bharata has mentioned *pañava* and *dardura* instruments along with *mṛdaṅga* (N.Ś. XXXIV, 9).

It was 16 fingers in length. The middle portion was narrow and a little pressed inside and its circumference was of eight fingers. Both of its mouths were of the measure of five fingers each. The diameter of the inner hollow portion was of four fingers. The mouths were covered with soft skin which was tied tight by means of strings. In the middle of this instrument there was a hole of four fingers. According to Abhinavagupta, its general appearance was like that of *huḍukka*, and there were strings inside which resounded when the mouths were struck (*pañavo antastantrīko huḍukkākārah*, N.Ś., p. 3) (vide figure 19, ch. 2 of *Bhāratīya Vādyan ca Itihāsa*). The left hand held the central braces and varied the tension, thus effecting changes in the tone of the instrument.

Dardura (or Dardara)

This was another membranophonic instrument in vogue during the time of Bharata. This was made of baked clay pitcher. Its mouth measured nine fingers and was covered with skin which was tied tightly with strings. (See *Bhāratīya Saṅgīta* by Mule - p. 252). It was struck with both the hands. After a few centuries *dardura* came to be called *ghaṭa*. Śārngadeva (13th century A.D.) in his *Saṅgīta-ratnākara* describes the same instrument as *ghaṭa*. He says that it is covered with skin and the same *pāñākṣaras* (mnemonic syllables) are produced on it as those on *mardala*.

By the 18th century, two types of *ghaṭa* drum were in vogue, one with the mouth covered with skin, and the other with uncovered mouth. *Saṅgītasāra* written in the 18th century describes both the types of *ghaṭa*. Now-a-days, we have *ghaṭam* in Karnataka music with the open mouth which is pressed against the stomach and the lower portion of the pitcher which bulges out is played with both the hands.

Paṭaha

This again is a very ancient drum. It is referred to in Vālmīki's *Rāmāyaṇa*, Bharata mentions it in his *Nāṭya-Śāstra*. *Samgīta-Pārijāta* expressly says that it is the same instrument that is called 'dholaka' in common parlance (*paṭahah dholaka iti bhāṣāyām*).

There were two varieties of 'paṭaha' viz., *mārgī* and *deśī* (classical and regional). In Bharata's time, it was subsidiary to *mṛdaṅga*.

(i) *Mārgī Paṭaha*

The *mārgī paṭaha* was made of catechu (*khaira*) wood which was made hollow inside. The length of the instrument measured from $1\frac{1}{2}$ to $2\frac{1}{2}$ cubits, the middle portion was slightly protruding. The right mouth had a diameter of $11\frac{1}{2}$ fingers and the left one had a diameter of $10\frac{1}{2}$ fingers. A wooden or iron ring, covered with skin, was fitted into each mouth. The right mouth was covered with thin skin and the left one with slightly thicker skin. In each of the rings fitted into the mouth there were seven holes through which strings were stretched round the body of the instrument. Small rings of iron, brass etc. passed through these strings. By means of these small rings the strings could be tightened or loosened and thus the instrument could be tuned to the desired pitch.

(ii) *Deśī Paṭaha*

Its length measured $1\frac{1}{2}$ cubits. It was slightly smaller in size. Its right mouth had a diameter of seven fingers and the left one had a diameter of $6\frac{1}{2}$ fingers. In other things, it resembled the *mārgī paṭaha*.

The instrument was played either with the hands or with a stick.

Dundubhi

This instrument was also current in the time of Bharata. It is a very ancient instrument referred to a number of times in

the *Vedas*. At first, it was largely used in battles. Later, it came to be used in temples or king's palaces.

Its body was made of baked clay or wood or iron or copper. It was a big piece (hollow inside) with the mouth covered with parchment which was tied tightly with strings. In the ancient times, almost upto ninth century, only one big piece was used for playing. It was much later that another small piece came to be used side by side with the bigger one. It was played with one or two sticks, often curved at the end. (vide figure 20 B, Ch. II of *Bhāratiya Vādyan Ca Itihāsa*).

Huḍukka

The *huḍukka* was made out of wood—one span in length. It was shaped like an hour-glass. The middle portion of the body was narrow. The mouth on each side was eight fingers in diameter. Both the mouths were covered with skin which was tied tight with strings that met in the narrow central portion. The instrument was hung over the left shoulder and the covered mouth on the right side was beaten with the hands. The left hand held the central braces and varied the tension and thus effected changes in the tune of the instrument.

Now-a-days, it is generally used by the common folk for the rhythmic accompaniment of their songs, particularly by the Kahāra tribe in U.P. and Bihar and the folk singers in the hilly districts of Kumāyūn and Garhawāla.

Ḍamarū

Another membranophonous instrument of the period was *ḍamarū*.

It is smaller in size. It is in vogue even now-a-days, particularly in Śiva temples. In ancient sculpture, it is generally shown in one of the hands of Naṭarāja. It is shaped like an hour-glass. Its length varies from six inches to one foot. Both the mouths are covered with skin. A small ball of metal or cork is attached to a string which is wound round the narrow waist of the instrument. It is held in the right hand and rolled from

side to side when the end of the string bearing the small ball strikes the centre of both the covered mouths alternately and produces rhythmic effects. The braces on the instrument can be tightened or loosened and thus sounds of different frequencies can be produced. (vide figure of *Ḍamarū* on p. 97 of *Musical Instruments of India*).

An *Avanaddha Vādyā* in Vātāpi

There is the figure of a man playing an *avanaddha-vādyā* (membranophonic instrument) inscribed in a temple of 5th or 6th century in Vātāpi (modern Badami in Haiderabad) which seems to be the fore-runner of the modern *tablā*. He is playing an erect instrument covered with parchment with the right hand and a small instrument resembling the modern *ḍaggā* with his left hand (vide figure 1.26 of *Bhāratiya Vādyan Ca Itihās* p. 35).

Jhallarī

Bharata has mentioned it as one of the *avanaddha vādyas* prevalent in his time. Śārṅgadeva also includes it among *avanaddha vādyas*. From the description given by him in *Samgīta-ratnākara*, it appears that *jhallarī* was like the modern *kañjirā* or *khañjarī*.

3. *Ghana Vādyā* or Idiophonic Instruments

The main idiophonic instrument in this period was the *Tāla Vādyā*. In ancient times, the *ṭhekā* (fixed mnemonic syllables indicating the *sama*, *viṣama* etc. of the *tāla* being played) was not played on the *mṛdaṅga* as even now the *ṭhekā* is not played on the *mṛdaṅga* in Karnataka music. The singer used the palms of his hands in order to indicate the stressed, unstressed beat etc. of the *tāla*. There were even such professional *tāla*-indicators with their palms known as *pāṇika*. It was not possible for the *viṇā* player to indicate the *tāla* with his hands since they were engaged in playing the instrument. So either a *pāṇika* was employed to indicate the *tāla* or a *taḷa vādyā* was used for this purpose. Its very name shows that it was used for indicating the *tāla*. Its general shape was like that

of the modern *mañjirā*, but it was bigger than the *mañjirā*. The *tāla vādya* consisted of two metallic cymbals made of bronze (*kāñśya*). They were circular discs hollow inside. Each had a cord or cotton threads passing through a hole in its centre. Each disc was six fingers in diameter with a depth of two fingers inside. The disc which had comparatively high pitch was held in the left hand by means of the cord, and the other disc was similarly held in the right hand. The *tāla* was indicated dexterously by striking the two discs together. Each piece was either a circular disc or cup-like (vide figure 1.27 of *Bhārtīya Vādyan ca Itihāsa* p. 36).

Tāla

In *Vedic* music, there was rhythm but no *tāla*. Gradually, *tāla* was evolved in the post-*Vedic* period. During the period covered by Bharata's *Nāṭya-Śāstra*, we find a fully developed system of *tāla*.

In *Vedic* music, the term for rhythm and tempo was *vrtti*. In post-*Vedic* music, it came to be known as *laya*. Without movement, there cannot be any *laya*. And yet with continuous movement also, there can be no *laya*. It is the equal intervals of pauses in the movement that determine *laya*. This *laya* is of three kinds, *druta*, *madhya* and *vilambita*. *Druta laya* indicates fast tempo, *madhya* indicates medium tempo and *vilamba* or *vilambita* indicates slow tempo. The term '*laya*' covers the idea of both rhythm and tempo. In order to indicate the nature of tempo, descriptive adjectives like *vilambita* (slow), *madhya* (medium), and *druta* (fast) are added to the word *laya*.

We have seen what *laya* is. Let us now see what is meant by *tāla*. The word *tāla* is derived from the root *tal* in Saṁskṛta which means 'to be fixed on, to set on, to rest on'. Literally, therefore, *tāla* is that on which singing, playing (an instrument) and dancing are based, on which they rest. *Tāla* is defined as that which measures the *kāla* or time of singing, playing an instrument or dancing by certain movements either with strokes or without strokes indicating the *laghu*, *guru*, or *pluta mātrās*

(quantum of duration), and which continues the movement of time in cycle.

The strokes may be indicated by beat on a drum or an idiophonic instrument or by clapping. There are strokes indicating the measure of time in every system of music. But in other systems of music the strokes or soundless movements of the hand only indicate the rhythm and tempo of music. *Tāla* is something different from this. It does not only indicate the measure of rhythm and tempo. It is an art or time-measure in its own right, indicating sections of the movement, stressed and unstressed positions and moving in recurring cycles.

Laghu, Guru and Pluta

The basis of *tāla* was the time value of *akṣara* or syllable. These time values were indicated by the terms, *laghu*, *guru* and *pluta*.

Laghu or *mātrā* (time - unit) denoted the time occupied by five blinks of the eye or uttering five short syllables one after the other (in medium tempo).

Two *laghus* make one *guru* and three *laghus* make one *pluta*.

The *laghu*, *guru* and *pluta* of music are different from the *hrasva*, *guru* and *pluta* of Saṁskṛta grammar and prosody and should not be confused with them.

The word *kalā* is sometimes used to express *guru*. The word *kalā* has been used in four senses in ancient musical literature. It is used in the sense of (1) *mātrā* (time-unit), (2) *guru* (3) *tāla-bhāga* (section of a *tāla*) and (4) *saśabda* and *niḥśabda kriyā* (operations either with strokes or claps or by means of various silent hand-movements).

Tāla Kriyā (Operation to Indicate Tāla Measure)

These operations are of two kinds, *saśabda* (with sound) and *niḥśabda* (without sound or silent). The *saśabda* operations are also called '*pāta*' or '*kalā*' (vide S.R. vol. III, p. 5).

The silent (*niḥśabda*) operations are only called *kalā*. They are the following:—

1. *Āvāpa*—contracting the fingers of the hand stretched upward.
2. *Niṣkrāma*—spreading the fingers of the hand downward.
3. *Vikṣepa*—projecting the hand towards the right.
4. *Praveśa*—contracting the fingers of the hand stretched downward.

The *saśabda kriyā* or operations with sound are the following :—

Śamyā—clapping with the right hand.

Tāla—clapping with the left hand.

Sannipāta—clapping with both hands.

Śārṅgadeva has mentioned one more operation, viz., *dhruvā*, which means bringing down the hand while striking the middle finger with the thumb.

Kinds of *Tāla*

There were two main *tālas* in *Gāndharva* music, viz., (1) *Cañcatpuṭa* (or *Caccatpuṭa* or *Cañcupuṭa*) and (2) *Cācapuṭa*. The first was formed on the principle of four (*caturaśra*), and the second on the principle of three (*tryaśra*).

The names of these *tālas* were so coined that they indicated the number of *mātrās* (time-units) of each *tāla*.

These *tālas* together with *tālakriyā* may be represented thus:—

Caturaśra Kind (Based on the Principle of Four)

Cañcatpuṭa

The syllable *ca* of *cañcatpuṭa*, preceding as it does a compound letter (*ñca*) is *guru* i.e., having two *mātrās*; the syllable

ñchat, being a compound letter is *guru* by itself i.e., it has two *mātrās*, *pu*, being a short syllable has only one *mātrā*; the last syllable *ṭa* is *pluta* i.e., it has three *mātrās*.

Thus the very name *cañcatpuṭa* indicates that it is a *tāla* of 2+2+1+3 i.e., 8 *mātrās*. This is called *yathākṣarakala* which means that the number of *mātrās* in the *tāla* is the same as the number of syllables in the name of the *tāla*. The following are the symbols indicating *guru*, *laghu*, and *pluta*.

Laghu - 1

Guru - S

Pluta - Ś or simply S

So *cañcatpuṭa tāla* is symbolically represented thus S S I S (*guru, guru, laghu, pluta* = 2 + 2 + 1 + 3 i.e., 8 *mātrās*.)

This *tāla* can be represented thus:—

<i>Mātrās</i>	1	2	3	4	5	6	7	8
Symbolic representation	Ś		S		I		Ś	

Syllables of the *tāla* *cañ* *cat* *pu ṭa*

Tāla kriyā *saṁ* *śa* *tā śa*

or

Operational representation

Saṁ is the abbreviated form of *sannipāta*, *śa* of *śamyā* and *tā* of *tāla*.

Tryaśra (Based on the Principle of Three)

1. Cācapuṭa

In this case *cā* is *guru* i.e., of 2 *mātrās*, *ca* is *laghu*, i.e. of 1 *mātrā*; *pu* is *laghu*, i.e., of 1 *mātrā*, the last letter *ṭa* is *guru*, i.e., of 2 *mātrās*. So *cācapuṭa tāla* is a *tāla* of 2 + 1 + 1 + 2, i.e., 6 *mātrās*. Symbolically, it is represented thus: S I I S. This is *yathākṣara cācapuṭa*, i.e. the number of *mātrās* is

the same as the laghu and guru syllables in the very name of the *tāla*.

There is only one *tāla* of the *caturāśra* kind, viz., *cañcatpuṭa*, but there are four *tālas* of *tryaśra* kind, viz., (1) *Cācapuṭa* (2) *Pañcapāṇi* or *Ṣaṭpitāputraka* or *Uttara*, (3) *Sampakveṣṭaka* and (4) *Udghaṭṭa*.

Cāncapuṭa can be represented thus:—

<i>Mātrās</i>	1	2	3	4	5	6
Symbolic representation	S	-	I	I	S	-
Syllables of the <i>tāla</i>	Cā	-	ca	pu	ṭa	-
Operation representations	Śa	-	tā	śa	tā	-

2. *Ṣaṭpitāputraka* (*Pañcapāṇi* or *Uttara*)

In this *tāla*, the first syllable 'ṣaṭ' is 'pluta', 'pi' is 'laghu', 'tā' is 'guru', 'pu' is again 'guru' (as it precedes a conjoint syllable 'tra'), 'tra' is 'laghu', and 'ka' is 'pluta'. So the *mātrās* work out as follows:—

$$3 + 1 + 2 + 2 + 1 + 3 = 12 \text{ mātrās}$$

This *tāla* can be represented thus:—

<i>Mātrās</i>	1	2	3	4	5	6	7	8	9	10	11	12
Symbolic representation	Ś	-	-	I	S	-	S	-	I	Ś	-	-
Syllables of the <i>tāla</i>	Ṣaṭ			pi	tā	-	pu	-	tra	ka	-	-
Operational representation	Sam			tā	śa	tā	śa	tā				

3. *Sampakveṣṭaka*

In this *tāla*, the first syllable 'sam' is 'pluta', the last syllable 'ka' is also 'pluta', the rest are all 'guru'. So, the number of *mātrās* of this *tāla* is also 12, but there is no *laghu* in this. The arrangement of the *mātrās* is as follows:—

$$3 + 2 + 2 + 2 + 3 = 12 \text{ mātrās}$$

This can be represented as follows:—

<i>Mātrās</i>	1	2	3	4	5	6	7	8	9	10	11	12
Symbolic representation	Ś	-	-	S	-	S	-	S	-	Ś	-	-
Syllables of the <i>tāla</i>	Sam-	-	pa	-	kve	-	ṣṭa	-	ka	-	-	-
Operational representation			śa		tā		śa		tā			

4. *Udghaṭṭa*

In this *tāla*, all the three syllables are *guru*. Hence the number of *mātrās* is $2 + 2 + 2 = 6$.

This *tāla* can be represented as under:—

<i>Mātrās</i>	1	2	3	4	5	6
Symbolic representation	S		S		S	
Syllable of the <i>tāla</i>	Ud	-	gh	-	ṭṭa	-
Operational representation	Ni		śa		śa	

‘Ni’ stands for *niṣkrāma*, ‘śa’ stands for *śamyā*.

These *tālas* are known as *Mārgī* (classical) *tālas*, but they seem to have been evolved out of folk *tālas*. In folk music also, four and three *mātrās* are the basic principles for the formation of *tālas*. The only difference is that in the classical pattern, these *tālas* are stylized; they are divided into definite sections, and the *tāla-kriyā* for each is definitely fixed, whereas in folk music the main feature is the rhythmic pattern without any clear demarcation of *sannipāta*, *śamyā* etc.

In the prevalent *tāla* system of Hindustani music also, we have the *Kaharavā tāla* on the principle of 4 *mātrās*, and *Dādarā tāla* on the principle of 3 *mātrās*. These *tālas* are used both in stylized and folk music. The only difference is that in stylized music, there is the division of *sama*, *khālī* etc., in folk music only the rhythmic pattern is the main feature. From the point of view of *mātrās*, the *Kaharvā tāla* resembles

Cañcatpuṭa, and the *Dādarā* resembles *Cācapuṭa*, but they differ from Bharata's *tālas* in respect of *laghu* and *guru* arrangement of the syllables and the *tālakriyā*.

From the point of view of *mātrās*, we have in prevalent Karnataka music also *Āditāla* of 8 *mātrās*, and *Rūpaka tāla* of 6 *mātrās*, but they differ from Bharata's *tālas* in other respects.

In Bharata's *tāla* system, there are two *tālas* of 6 *mātrās*, viz., *Cācapuṭa* and *Udghaṭṭa*, and two *tālas* of 12 *mātrās*, viz., *Ṣaṭpīṭāputraka*, and *Sampakaveṣṭaka*, but they are not the same *tālas*. A *tāla* is not constituted only by the number of *mātrās*. The division of the *mātrās*, the *laghu*, *guru* and *pluta* arrangement of the syllables, the *tāla-kriyā* etc. are other features which have to be taken into consideration in the formation of a *tāla*, and from these considerations even the *tālas* having the same number of *mātrās* are totally independent and separate ones.

Dvikala, Catuṣkala* Forms of the *Tālas

The examples of the *tālas* given above are in their *yathākṣara (ekakala)* form, i.e., the number of the *mātrās* of each *tāla* is the same as the number of the syllables in the name of that *tāla*. This is the usual or normal form of the *tāla*.

But the same *tāla* may be rendered in a slower tempo. In that case, the number of the *mātrās* will be just double of the number of *mātrās* occurring in the *tāla* in its original or normal form. This is then known as the '*dvikala*' form of the same *tāla*.

For instance, *cañcatpuṭa tāla* in its original form consists of 8 *mātrās* only, but in its *dvikala* form it is slower and consists of 16 *mātrās* or 8 *gurus*. In this form, the *tāla-kriyā* would also differ.

Cañcatpuṭa in its *dvikala* form may be represented thus:

<i>Mātrās</i>	1	2	3	4	5	6	7	8
Symbolic representation	S	-	S	-	S	-	S	-
<i>Tāla-kriyā</i> or operational representation	ni		śa		ni		tā	

<i>Mātrās</i>	9	10	11	12	13	14	15	16
Symbolic representation	S	-	S	-	S	-	S	-

Tāla-kriyā *saṁ* *pra* *vi* *śa*

ni = *niṣkrāma*; *śa* = *śamyā*; *vi* = *vikṣepa*; *tā* = *tāla*; *pra* = *praveṣa*; *saṁ* = *sannipāta*.

Cañcatpuṭa in its *catuṣkala* form has 16 *gurus* or 32 *mātrās* and may be represented thus:—

<i>Mātrās</i>	1	2	3	4	5	6	7	8
Symbolic representation	S	-	S	-	S	-	S	-

Tāla-kriyā *ā* *ni* *vi* *śa*

<i>Mātrās</i>	9	10	11	12	13	14	15	16
Symbolic representation	S	-	S	-	S	-	S	-

Tāla-kriyā *ā* *ni* *vi* *tā*

<i>Mātrās</i>	17	18	19	20	21	22	23	24
Symbolic representation	S	-	S	-	S	-	S	-

Tāla-kriyā *ā* *śa* *vi* *pra*

<i>Mātrās</i>	25	26	27	28	29	30	31	32
Symbolic representation	S	-	S	-	S	-	S	-

Tāla-kriyā *ā* *ni* *vi* *saṁ*

ā = *āvāpa*; *ni* = *niṣkrāma*; *vi* = *vikṣepa*; *pra* = *praveṣa*; *saṁ* = *sannipāta*.

Cācapuṭa in its *dvikala* form has six *gurus* or 12 *mātrās*. In its *dvikala* form it may be represented thus:—

<i>Mātrās</i>	1	2	3	4
Symbolic representation	S	-	S	-

FORMS AND INSTRUMENTS

81

<i>Tāla-kriyā</i>	<i>ni</i>		<i>śa</i>	
<i>Mātrās</i>	5	6	7	8
Symbolic representation	S	-	S	-

<i>Tāla-kriyā</i>	<i>tā</i>		<i>śa</i>	
<i>Mātrās</i>	9	10	11	12
Symbolic representation	S	-	S	-

<i>Tāla-kriyā</i>	<i>ni</i>		<i>saṁ</i>	
-------------------	-----------	--	------------	--

ni = *niṣkrāma*; *śa* = *śamyā*; *tā* = *tāla*; *saṁ* = *sannipāta*.

Cācapuṭa in its *catuṣkala* form has 12 *gurus* or 24 *mātrās*.

It may be represented thus:—

<i>Mātrās</i>	1	2	3	4	5	6	7	8
Symbolic representation	S	-	S	-	S	-	S	-

<i>Tāla-kriyā</i>	<i>ā</i>		<i>ni</i>		<i>vi</i>		<i>śa</i>	
<i>Mātrās</i>	9	10	11	12	13	14	15	16
Symbolic representation	S		S	-	S	-	S	-

<i>Tāla-kriyā</i>	<i>ā</i>		<i>tā</i>		<i>vi</i>		<i>śa</i>	
<i>Mātrās</i>	17	18	19	20	21	22	23	24
Symbolic representation	S	-	S	-	S	-	S	-

<i>Tāla-kriyā</i>	<i>ā</i>		<i>ni</i>		<i>vi</i>		<i>saṁ</i>	
-------------------	----------	--	-----------	--	-----------	--	------------	--

ā = *āvāpa*; *ni* = *niṣkrāma*; *vi* = *vikṣepa*; *śa* = *śamyā*; *saṁ* = *sannipāta*.

In the same way, the *dvikala* and *catuṣkala* form of the other *tālas* may be constructed. It should be borne in mind that the *dvikala* form of each *tāla* has to be spread out in double the number of *mātrās* of the *tāla* in its original form and the *catuṣkala* form has to be spread out in four-fold *mātrās* of the *tāla* in its original form. The *tāla-kriyā*, however, differs in each

case which may be found in chapter I of Volume III of Saṁgīta-ratnākara.

Mārga

The word 'mārga' in this context refers to the style of the speed or tempo in which an instrumental or vocal piece was executed.

There were three such mārgas prevalent in this age, viz., Citra, Vārtika, and Dakṣiṇa.

In the citra mārga, the time measure of a note was the minimum i.e., one guru or two mātrās. The time measure of a note in the vārtika style was double i.e., of 4 mātrās. The time measure of a note in the dakṣiṇa mārga was double that of the vārtika style i.e., 8 mātrās.

The tempo of the citra mārga was comparatively fast and that of the vārtika mārga was more slow, and that of the dakṣiṇa mārga was the slowest.

Śārṅgadeva adds one more mārga, viz., dhruva. The time measure of one note in dhruva mārga was only one mātrā. This was a faster tempo than the citra mārga.

Yati

The principle determining the application of laya, i.e., the principle which determines the practical progression or flow of movement of rhythmic tempo is known as yati.

In the Bharata period, there were three such yatis, viz., Samā, Srotogātā and Gopucchā.

(i) Samā

When there is even flow of tempo, it is known as samā yati. It may be evenly fast, or evenly medium or evenly slow from start to finish. In such case, it is samā-yati. The word sama means even, same. The word 'yati' is feminine gender. Therefore, its adjective becomes samā which is the feminine gender of sama.

(ii) *Srotogatā*

The word literally means pertaining to stream. Just as a stream is slow in its start, but gathers momentum later and becomes faster, even so *srotogatā yati* is that tempo which is slow at the start, medium in the middle, and fast in the end, or slow at the start and then medium throughout or medium at the start and then fast throughout.

(iii) *Gopucchā*

This *yati* is the opposite of *srotogatā*. The word literally means 'resembling the tail of a cow'. The tail of a cow is spread out at the end. Even so, when the tempo is fast in the beginning, medium in the middle, and slow in the end or fast in the beginning and then medium throughout; or medium in the beginning and then slow throughout, it is known as *gopucchā yati*.

Graha

The word '*graha*' means 'seizure'. So the initial word where the song is seized or the initial stroke where the instrumental piece begins or the initial step at which the dance starts is known as *graha*. Now if the *tāla* starts simultaneously with the initial word of the song or the initial stroke of the instrument or the initial step of the dance, it is known as '*samagraha*' (simultaneous start) which means that the start of the song or instrumental piece or dance and the start of the accompanying *tāla* are simultaneous. This is also known as *samapāṇi* (which literally means that the clapping of the hand and the beginning of the song etc. are simultaneous).

If the *tāla* starts *after* the beginning of the song etc. then it is *atīta graha* or post-start or *avapāṇi*. If the *tāla* starts *before* the beginning of the song etc., it is known as *anāgata graha* (ante or pre-start of the *tāla*). This means that the *tāla* has started, though the initial word, or stroke, or step has not yet started. It is also known as *uparipāṇi*.

Concluding Remarks

While there were very few rules for composition of songs in the *Vedic* times, all kinds of complicated rules were evolved for the composition of songs in the post-*Vedic* period. There was very little scope left for the play of imagination of the performer.

There were very few independent pieces of instrumental music. Instrumental pieces were generally dependent on vocal music.

There was a tendency of group music both in the vocal and instrumental pieces.

Only two important classical *tālas*, viz., *cañcatpuṭa* and *cācapuṭa* were used. Elaborate rules were, however, laid down for the practical performance of these *tālas*.

Vīṇā among stringed instruments, (*tata vādya*), *mṛdaṅga* among membranophonic instruments (*avanaddha vādya*), and flute among aerophonic instruments (*suṣira vādya*) were the main instruments played.

The main *vīṇā* was *mattakokilā*. *Vipañcī* and *citrā* were played along with it in a complementary manner. So also the main instruments for indicating *tāla* were *mṛdaṅga* and *tāla vādya*. *Paṭaha*, *jhallarī* etc. were played in complementary manner.

Stage music had been highly evolved. Definite kinds of music were fixed for being played and sung behind the curtain. *Kutapa saṁgīta* or group music was generally played and sung on the stage. Vocal music was generally rendered in association with instrumental music and dance. *Grāma rāgas* in which they were to be sung were fixed for the various Acts of the drama.

The language used for the songs was generally *Prākṛta*. *Nāṭya-Śāstra* gives us a clear picture of ancient stage music.

According to Bharata, notes of two *śrutis*, viz., *gāndhāra* and *niṣāda*, notes of three *śrutis* viz., *ṛṣabha* and *dhaivata*, and

notes of four *śrutis*, viz., *ṣaḍja*, *madhyama* and *pañcama* were alone independent notes. There could be no musical note of either one *śruti* or five *śrutis*. Bharata recognized two more notes, viz., *antara gāndhāra* (modern *tīvra gandhāra*) on the eleventh *śruti*, and *kākali niṣada* (modern *tīvra niṣāda*) on the second *śruti* in his scheme of twentytwo *śrutis*. Thus on the principle of *saṁvāda*, Bharata recognized only nine notes, seven *śuddha* notes and two (*antara gāndhāra* and *kākali niṣāda*) *vikṛta* notes. He did not recognize *komala ṛṣabha*, *komala dhaivata* and *tīvra madhyama* as independent notes. They were only pseudo-notes that appeared in certain *mūrchanās* or shifting scales. *Komala ṛṣabha* and *komala dhaivata* appeared in the *uttarāyatā* and *abhirudgatā mūrchanā* of *ṣaḍja-grāma* and *kalopanatā* and *paurvī mūrchanā* of *madhyama-grāma*, and *tīvra madhyama* appeared in the *aśvagrāntā mūrchanā* of *ṣaḍja-grāma* and *hariṇāśvā mūrchanā* of *madhyama-grāma*. In the mediaeval times, these were also recognized as independent notes. Instead of the nine notes of Bharata, twelve notes came to be recognized as independent notes. As we shall see later, this became the basis of *mela* formation and changed the entire structure of Indian music.



CHAPTER-V

FOREIGN INFLUENCES?

Influences

A question has generally been raised whether the ancient Indian music was in any way influenced by the ancient Greek music.

There is some similarity between some of the *mūrchanās* of Bharata and some of the Greek scales like Dorian, Lydian etc. but there was a fundamental difference in the concept of these scales. Bharata's *mūrchanās* were simply scales; they were not singable. They simply provided a certain framework of notes for *jātis* which were singable. The Greek scales were, however, singable.

Mr. Fox Strangways, a great authority on Western music visited India and studied Indian music also. Since he knew both the systems, his verdict on this question is perfectly reliable. He says categorically "Indian Music is entirely independent of ancient Greece and modern Europe" (*The Legacy of India*, p. 325: Oxford University Press).

F. Pococke in his "*India in Greece*", has by a gigantic mass of historical facts, and incontrovertible geographical and philological evidence proved that in ancient times, Indians had gone to Greece and formed colonies in the land.

The famous historian, Sisir Kumar Mitra, in an article contributed to the Hindustan Times in its issue of No. 17, 1963 under the caption "Westward Diffusion of Indian Ideas" says

“Max Mueller and other European authorities take the view that Pythagoras had contact with Indian Scholars in Persia from whom he learned the forty-seventh theorem of the Euclidean geometry which is found in the *Sulva Sutras* of Baudhāyana, his ideas of the science of music, the importance of numbers, his doctrine of re-incarnation as also the ‘holy tetractis’ the meaning of which is found in the formula of diagrams for Vedic sacrifices to which again is traced the origin of the decimal system of notation..... Schrader declares that India is the birth-place of Pythagorean ideas”.

Kurt Sachs says in his *The Rise of Music in The Ancient World - East and West...* “Indian and Greek scales were certainly similar in many respects; but this was hardly avoidable since they were based on tetrachords in both countries. The drum accompaniment so vital in Indian music had no analogy in Greece, and one ought to be very careful in comparing the rhythmical patterns of India with the metrical combinations of Greek melody. Also, while Islamic theory abounds in Greek terms and quotations from Greek authors, there is not the slightest mention of anything Greek in Hindu theory.

The most important factor against assuming direct Greek influence is the dissimilarity of instruments. India possessed none of the instruments of Greece, neither lyres nor pipes of the aulos type. Instead Indian reliefs in hellenistic times, essentially created under the influence of Greek sculptors, depicted arched harps and tubular drums, which in turn were not known in Greece” (p. 194).

Very little of ancient Greek music has survived and no detailed text of ancient Greek music is available. Therefore, it cannot be said whether Indian music had, in any appreciable degree, influenced Greek music.

The Bow-shaped Harp

The bow-shaped harp existed in the *Vedic* times. In the *Rgveda* which is the earliest of the *Vedas*, it was called *Vāṇa* or *Bāṇa*.

Musicologists think that the bow-shaped harp must have been originally developed from the hunting bow, to which a boat-shaped sound-box and additional strings had been attached.

F.W. Galpin thinks that this instrument was first invented in Sumeria. In excavation, it has been found that it existed in Mesopotamia, Babylonia and Ur. He says that in Sumeria, it was called *Bān* or *Pān*, which in the Sumerian language means 'bow'. He thinks that the *Ṛgvedic vāṇa* or *bāṇa* was an imitation of the Sumerian *bān*. Since there was a good deal of contact between Sumeria and India in the ancient times, the instrument travelled from Sumeria to India. The Sumerian civilization is dated about 3000 B.C. by historians. The *Vedic* civilization is generally dated about 2000 B.C. Since according to these historians, the Sumerian civilization was earlier, therefore, Galpin thinks that *Bān* or the bow-shaped harp existed earlier in Sumeria and was imitated in India in the *Vedic* times.

Some Indian historians have questioned the late date assigned to the *Vedic* civilization. The question of the exact date of the *Vedic* civilization has not yet been finally settled. Therefore, it would be hazardous to maintain categorically merely on the ground of the present state of our knowledge of the two civilizations that the *Vedic* people imitated *vāṇa* from the Sumerian *bān*.

The *Vedic* word '*vāṇa*' is not a Sanskritized form of the Sumerian word '*bān*' as mentioned by Galpin. The word '*vāṇa*' is derived from the Saṁskṛta root '*van*' (also written *ban*) which means 'to sound', and there is a noun '*vāṇa*' meaning 'sound'. (See Monier Williams: Saṁskṛta-English Dictionary, p. 915, 1st column). The harp was called '*vāṇa*' because it emitted sound. Monier Williams translates '*vāṇa*' (also written as *bāṇa*) as 'sound, music, harp' (Saṁskṛta English Dictionary, p. 939, 2nd column). Therefore, the philological evidence on which Galpin builds his theory that the *Ṛgvedic* Aryans borrowed the word from the Sumerian *bān* will not stand scrutiny.

The word *vāṇa* occurs only in *Ṛgveda*. In the other *Vedas*,

we find the word *viṇā* instead. *Viṇā* is derived from the Saṃskṛta root 've' which means 'to weave'. Originally, the strings of the *viṇā* were made by weaving together pieces of *kuṣa* grass or *muñja* grass. Strings made of cat-guts and steel came into vogue later.

Dr. Lachmann in a German journal opined that "the elaborate tone-system attributed to Bharata must have been evolved from and demonstrated on an instrument with a 'fretted' finger-board and not on the open strings of a harp".

Galpin quotes this in "*The Legacy of India*" (p. 329) to prove that *viṇā* in Bharata's time was an instrument with a 'fretted' finger-board. Dr. Lachmann's contention is rank nonsense. None of the *viṇās* used in Bharata's time - *ekatantrī*, *citrā* or *vipañcī* - had fretted finger-board. It is impossible to trace a fretted *viṇā* in India earlier than six hundred to eight hundred A.D.

Bow-shaped harp is figured in the hand of musicians on the early Buddhist sculptures at Bhuj, Bharhuta and Sañcī (2nd century B.C.).

Galpin has woven a very fantastic theory about the appearance of bow-shaped harp in Buddhist sculpture. Says he, "The reason for its appearance on the Buddhist works of arts seems to be thus: when the popular revulsion from Hinduism took place in the fourth century B.C., the exclusive instruments of the Brahmin priests were banned and the bow-harp, with other instruments of the people, was adopted as more suitable for the *samājas* or festal celebrations in praise of Gautama: when, however, Buddhism lost its prestige and Brahmanism again triumphed in the sixth century of our era, the bow-harp disappeared and its rival, the fretted *viṇā* took its place in the art of the period." (*Legacy of India*, p. 330).

This theory is based on three false assumptions. The first is that the bow-shaped harp did not exist among the followers of the Brāhmanical culture in the fifth or fourth century B.C., they used only fretted *viṇā*. The second is that the Buddhists

adopted the bow-shaped harp not because it was the only kind of instrument that was in use in the country but because to give a concrete expression to their hatred of the Brāhmanical culture, they adopted a new instrument which did not exist in the country at all but which they borrowed from China or Egypt.

The third assumption is that later Buddhist sculpture represented fretted vīṇā not because the sculptors wanted to be true to the real musical condition prevalent in the country but because Buddhism had lost prestige in the country and so the Buddhists did not mind giving up their former prestigious instrument but started imitating the instrument of the damned Brahmins.

The first two assumptions stand condemned both by historical facts and an earlier statement of Galpin himself. The historical fact is that the earlier form of the vīṇā in the entire country, whether among the *Vedic* followers or the followers of any other religion, was the bow-shaped harp. The fretted vīṇā had not yet been invented.

Galpin himself says in the same article on a preceding page (329), "That it (the bow-harp) may have been used in India at a very distant period is undoubted: the dances of the primitive Ghonds in honour of their national hero, Lingal, are still accompanied by a rudimentary bow-harp called *piṅga*. That it may have been called *bīṇa* or vīṇā is also probable as it is suggested by the present name *p'kin* for the Siamese instrument".

On page 329, Galpin admits that the bow-harp existed in India "at a very distant period". On page 330, he contradicts himself by saying that it was unknown to the Brahmins and only fretted vīṇā existed among them.

Sculpture reflects the real condition of society; it does not represent anything outlandish. The Buddhist sculpture in the fourth century B.C. represented the bow-shaped harp because that was the only harp prevalent in the country both among the Vedic followers and the Buddhists; it wanted to be true to facts

and not because it wanted to exhibit the hatred of the Buddhists against the followers of the *Vedic* religion.

The third assumption is also incorrect. The Buddhist sculptures represented fretted *vīṇā*, not because Buddhism had lost prestige and so it did not consider it *infradig* to imitate the *vīṇā* of the Brahmins, but because by this time the fretted *vīṇā* had been evolved and both Hindus and Buddhists adopted it.

The bow-shaped harp was the earlier form of the *vīṇā*. That was in vogue in the entire country both among the Hindus and the Buddhists. The fretted *vīṇā* was an evolved form and was better suited for musical expression and so the bow-shaped harp was discarded both by the Hindus and Buddhists. That is the simple fact. But Galpin let his imagination run riot and spun a theory which is repugnant both to fact and reason.

The Flute

It is believed that when man observed sweet sound coming out of a hole in a bamboo as the wind blew, he invented flute out of the bamboo. It is not known where it was first invented. It was fairly used in ancient India. In *Kumārasambhava*, Kālidāsa refers to the phenomenon of the wind blowing out a sweet note from bamboo hole.

As it was prepared out of the bamboo, it was known as *Vamśī* or *Veṇu* in India. Both these words indicate that it was prepared out of bamboo.

The Indian flute was at first vertical. In China, a kind of transverse flute with a resonator principle known as *ch'ih* was invented. Buddhism brought this kind of flute in India. In India it underwent a change. The resonator was discarded; the mouth-hole was moved to the left; the lower end was unblocked, and the six finger-holes were transferred to points between the mouth-hole and the open end. It thus became a vertical flute blown transversely. This kind of flute is represented in Buddhist sculpture of the first century at Sañcī. Later, it was figured in Buddhist art at Amarāvati also. Afterwards in

the early middle age, it travelled through Byzantium and North Africa to the West.

Thus, we find that the transverse flute was evolved in India, and it is India's gift to Europe.

The Violin Bow

An ancient Indian instrument known as *Rāvaṇāstra* or *Rāvaṇa-hasta* was played with the bow. It is associated with *Rāvaṇa*. Whether *Rāvaṇa* was the inventor of this instrument or its patron is not known. The form in which it has survived is that of half a coconut shell, hollow within and covered with dried skin of a lizard and perforated below. It is played with a bow—a stick to which a string of horse-hair is attached. It is generally used by folk players or strolling musicians in Rajasthan.

Another very old instrument played with a bow was the *Pināka* or *Pinākī Vīṇā*.

It is now generally agreed that India was the source of the bowed instrument. This view was originally propounded by *Fe'tis* and supported by *Dr. Sachs*. *Galpin* also corroborates it in the following words:—

"From this great country (India), so rich in musical emotion, its little offspring was borne by Arab traders from the Western coast to their own land and to Persia in the seventh or eighth centuries and there also applied to the small lutes already in use; like the flute, it soon afterwards sped westward again, through Byzantine commercial routes and North African invasions, to adorn, as the legacy of India, the highest attainments of our European music". (*The Legacy of India*, p. 334).

Thus, it was India that was the source of the bowed violin so popular in the West.

Mattakokilā

Śaṁgadeva calls *Mattakokilā* the main *vīṇā*. There is, however, no mention of it in *Nāṭya-Śāstra*. According to

Abhinavagupta, the word *Vaiṇika* used by Bharata refers to the player of *mattakokilā* (vide his commentary on verse 4 of ch. 28). Abhinavagupta also explicitly mentions *mattakokilā* as the main *viṇā* of Bharata in his commentary on verse 112 of ch. 29 of *Nāṭya-Śāstra*. Prof. Ramakrishna Kavi also says in *Bharatakośa* that *mattakokilā* was the main *viṇā* of Bharata. Kallinātha says in his commentary on *Samgītaratnākara* that *mattakokilā* was popularly known as *Svaramaṇḍala*. Rāṇā Kumbha has given the following description of *mattakokilā* in *Samgīta-rāja*. Its body was made of wood. It was about 13½" wide and 27" long and 3' in height. Its length on one side became less and less. It had 21 strings - seven for each register (*sthāna*). (See 1.8 marathi book, p. 48). There was a 22nd string below all the other strings for resonance. This was played upon with a plectrum or the fingers.

Another form of this type of *viṇā* was known as *Kātyāyani* or *Śata-tantrī viṇā*. It had a hundred strings.

It was this type of *viṇā* which was the origin of *Qānūna* and *Santūra*. Captain C.R. Day says in "*The Music and Musical Instruments of Southern India and the Deccan*", "The Persians still use an instrument called *qanūn*, much like that of the same name found now in India—a kind of dulcimer, strung with gut or wire string, and played upon by plectra fastened to the fingers of the performers. This is a development of the *Kātyāyana-Viṇā* or *Śata-tantrī* (i.e. hundred-stringed) *Viṇā*, as it was formerly called. This Persian *Qanūn*, the prototype of the mediaeval psaltery, afterwards became the *Santir* (*Santūra*), which has strings of wire in place of gut, and is played with two sticks, and in the West it eventually took the form of the dulcimer. Hence, the origin of the complicated pianoforte of the present day can be traced to the Aryans. And so with many others. The violin, the flute, the oboe, the guitar, all have an Eastern origin". (p. 102).



CHAPTER-VI

800 A.D. TO 1500 A.D. GRADUAL DECLINE OF GĀNDHARVA MUSIC AND DOMINANCE OF DEŚĪ MUSIC

Introduction

Main characteristics and trends of Music from 5th century to the 14th century

We can find these characteristics from three basic texts of this period, viz., *Bṛhaddeśī*, *Samgīta-ratnākara* and *Abhinava-bhārati*, the commentary on Bharata's *Nāṭya-śāstra* by *Abhinavagupta*.

One common feature that is noticeable in this period is the gradual decline of *gāndharva* music and the prominence of *deśī* music. This does not mean that *deśī* music came into vogue only after the disappearance of *gāndharva* music.

What exactly is *deśī* music? This is what Maṭaṅga has to say:

“*Deśe deśe pravṛtto, sau dhvanir deśī iti sanjñītah* (Ch. 1 Br.d.)

Abalābāla-gopālaih kṣitipālair nijecchaya

Gīyate sānurāgeṇa svadeśe deśirucyate” (p. 2).

“The music that is prevalent in different regions is called *Deśī*. That is called *Deśī* which is sung by women-folk, children, cowherds and kings with gusto according to their fancy in their particular regions.”

This hardly gives a definition of *deśī rāgas*. From this definition it appears that *deśī* music and un-refined folk music were the same.

After the above definition, Mataṅga describes *mārga rāga*. *Mārga rāga*, according to all musicologists is that which is governed by certain fundamental rules. Mataṅga says it is of two kinds, viz., *nibaddha* and *anibaddha*, well-knit composition with *tāla*, etc. and free *ālāpa*, a meandering movement in the *rāga*.

After this, Mataṅga says:

“*Evamprakāro (evam prakārā?) deśī yah (ya?) jñatavyā gītakovidaiḥ.*”

Evam etanmayā proktaṁ deśyā utpatti-lakṣaṇam.”

“*Deśī* is also said to be like the above, i.e., of two kinds by experts of songs. I have thus described the origin of *deśī*.”

The reading is somewhat corrupt and there seems to be some omission also, but even on the basis of what is stated, it is clear that Mataṅga means to say that *deśī* is modelled on *mārga* (classical) music, and that it has like *mārga* music, two varieties of definitely structured composition and free *ālāpa*. Has folk music free *ālāpa*? Evidently, *deśī* music is not folk music.

The whole problem will be clearer if we trace the evolution of formalized music of India.

Folk music is the natural music of every race. *Sāmavedic* music was the initial formalized music that was evolved out of folk music. The next step was the evolution of *Gāndharva* music. The word *Gāndharva* is used in two senses - generally and specific. In the general sense, every kind of formalized music is known as *gāndharva* but in the specific sense, *gāndharva* music is that which is described by *Bharata* in *Nāṭyaśāstra*. It is an evolution of *sāmavedic* music. It adopted the *sāmavedic* scale, the seed of its *mūrchanā* system lay in the initial note of each *mantra* of *sāma*. *Gāndharva* music devel-

oped the basic *alanikāras* of *sāma*, and created a new kind of musical composition known as *jātis*. It laid down ten important characteristics of *jātis*, systematized and classified the various *jātis*.

The main feature which distinguished *gāndharva* music from *rāga* music was that its main *raison de etre* lay in pleasing the gods (*atyartham iṣṭam devānām*) and in its appeal to the *gāndharvas* (*tathā pritikaram punaḥ gandharvānam*).

Gradually, *gandharva* declined a great deal by tenth century. It had a sort of existence in the eleventh century and was slowly converted into *rāga-music* by the thirteenth century.

The main reasons for its decline were two. (1) It became too much intellectual and had very little emotional appeal. (2) It became hide-bound with too many rigid rules and hardly left scope for the imagination of the artiste. It was, therefore, displaced by *rāga* - music.

The word *rāga* also is used in two senses—general and specific. In the general sense, it means 'that which colours or affects the mind with its aesthetic beauty' and in the specific sense, it means 'that which by its specific structure makes an aesthetic appeal to discerning listeners'.

The best definition of *rāga* is found in *Samgīta-Samaya-Sāra*:—

"Svaravarṇaviśiṣṭena dhvanibhedena vā punaḥ

Rajyate yena saccittam sa rāgaḥ samnataḥ satām" (p. 19, v. 58).

"That which is a particular kind of sound qualified by *svara* and *varṇa* and by which the mind of discerning listeners is pleasantly affected is considered to be *rāga* by the wise." The main feature of *rāga* is its aesthetic appeal, its charming effect on the minds of living beings.

The concern of *gāndharva* music was its pleasant appeal to gods; the concern of *rāga* music was its charming appeal to human beings. Side by side with *gāndharva* music flourished

grāma-rāgas. They were so called because they were based on the *grāmas* and *mūrchanās* of *gāndharva* music. The *grāma rāgas* were used even by Bharata in the various acts of the drama because of their entertainment value. Kallinātha quotes Bharata as saying that they were produced from *jātis* of the *gāndharva* music. The *jātis* have been said to be the matrix of the *rāgas*. As *Samgīta-rāja* puts it “*tenemā jātayaḥ proktā bhūbhṛtā rāgamātrkāḥ*” (p. 185, Vol. I). “The *jātis* have been said by the king (Kumbhakarṇa, the author) to be the matrix of *rāgas*”

The *grāma-rāgas* together with their varieties and sub-varieties were called *mārga* or *mārgī-rāgas*. The word *mārga* in this context means classical music, music with well-defined set rules. Śārṅgadeva applies the word *mārga* even to *gāndharva* music.

Samgīta-rāja puts the situation correctly: “*Svarebhyo grāma-saṁbhūtir grāmebhyo jātayo abhavan*.”

Jātibhyo rāga-saṁbhūtir ityādyamunisaukathā” (Vol. I, p. 266).

“From *svaras* arose *grāma*; from *grāma*, *jāti*, and from *jāti* arose *rāga*.”

The *mārgī* or classical *rāgas* were ten, viz., (1) *Grāma rāgas* (2) *Upārāgas* (3) *Rāgas* (4) *Bhāṣās* (5) *Vibhāṣās* (6) *Antarabhāṣās* (7) *Rāgāṅgas* (8) *Bhāṣāṅgas* (9) *Upāṅgas* and (10) *Kriyāṅgas*.

Śārṅgadeva adds “*Deśīrāgatayā proktaṁ rāgāṅgādi - catuṣṭayam*” (S.R. Vol. II, p. 15) i.e., the last four, *Rāgāṅga*, *Bhāṣāṅga*, *Upāṅga* and *Kriyāṅga* were called *deśī rāgas*.

Why were they called *deśī rāgas*? Kallinātha, in his commentary, gives the following reason:

“*Tadatra mārga-rāgeṣu niyamo yaḥ puroditāḥ*

Sa deśīrāga-bhāṣāḍau anyathāpi kvacid bhavet.”

Sometimes liberty was taken with the rules for *mārga-rāgas* described previously in some cases (*kvacid*). Such cases

were known as *deśī rāgas*. The characteristics of *deśī rāgas* is called "kāmacārapravartitvam" i.e., usage according to one's fancy. The *deśī rāga* given above shows that it did not have total disregard of the rules of *mārga rāgas*, but took liberty in disregarding the rules only in certain cases (*kvacid*). They were, therefore, not purely folk music, but regional music. In certain regions, some rules of the *mārga* music were ignored or even changed in the interest of greater entertainment value. Such *mārga rāgas* were known as *deśī rāgas*. *Deśī rāgas* were, therefore, not totally 'sing as you please' *rāgas*. Only they did not observe all the rules of the *mārga rāgas*. In fact, Śārṅgadeva says: "Prasiddhā grāmarāgādyāḥ kecid-deśī-ityapīritāḥ". (Vol. II, p. 16). "Even some of the well-known *Grāma-rāgas* are also called *deśī*." It is clear, therefore, that *deśī-rāgas* were not simply folk music.

In his commentary on the 33rd chapter of *Nāṭya-śāstra*, Abhinavagupta says that certain changes were introduced in some *rāgas*, *bhāṣās*, *vibhāṣās*, *deśī* and *mārga rāgas* in his time.

The statement of some musicologists that *deśī rāgas* were evolved by foreign, particularly Muslim influences is unfounded. They were only the outcome of an inner development.

As a matter of fact, there were three stages of development of our music (1) *Gāndharva* or *jāti* music, (2) *Mārga* music including *grāma rāgas*, *uparāgas*, *rāgas*, *bhāṣās*, *vibhāṣās* and *antarabhāṣās* which were evolved mostly out of the *jātis* by laying greater stress on aesthetic appeal, and *deśī* music including *rāgāṅgas*, *bhāṣāṅgas*, *upāṅgas* and *kriyāṅgas* which were evolved out of *mārga* music by taking further liberty with the rules of *mārga* music in the interest of entertainment value. In fact, even among *deśī rāgas*, some had gone out of vogue in Śārṅgadeva's time (13th century A.D.) which he calls *pūrva-prasiddha deśī rāgas*, and some new ones had come into vogue which he calls *adhunā prasiddha deśī rāgas*.

Mataṅga has described in his *Bṛhad-deśī*, not folk music,

but *mārga* music, i.e., *grāma rāgas* and their six varieties and their sub-varieties—the *deśī* music. *Kāmacāratva* or *ad libitum* character referred to in respect of *deśī* music means only non-observance strictly of *all* the rules of *gāndharva* music, not non-observance of any rule whatsoever.

Mataṅga specifically says:

“*Rāga mārgasya ya rūpam yannoktam Bharatādibhiḥ Nirūpyate tadasmābhir lakṣya-lakṣaṇa-saṃyutaṃ.*” (p. 81).

“That style of *Rāga* music which has not been described by Bharata and others is being described by me both in its practical and theoretical aspects”.

The phrase “*lakṣya-lakṣaṇa-saṃyutaṃ*” goes to prove that *deśī* music was not without any rule whatsoever. It had its own rules which did not observe the rules of *gāndharva* music in all respects.

Mataṅga mentions 5033 *kūṭatānas* on p. 33.

The *gāndharva* music had survived to a fairly appreciable extent till the time of Mataṅga. He makes on p. 56 a clear distinction between *aṃśa* and *graha*. He says that *aṃśa* is *vādī* or sonant note only, but *graha* can be either *vādī* or *saṃvādī* or *anuvādī* or even *vivādī* note. But the main difference between *aṃśa* and *graha* is that *aṃśa* is *pradhāna* or the chief characteristic of a *rāga* while *graha* is *apradhāna* or secondary. *Aṃśa* is called *pradhāna*, because it generates the pleasant aesthetic feeling (*rāgajanakatvāt*) and because it pervades a particular *jāti* entirely (*vyāpakatvat ca*).

On p. 32, Mataṅga mentions *dvādaśa-svara-mūrchanā*. The usual opinion that Mataṅga was the inventor of *dvādaśa-svara-mūrchanā* is not correct, for Mataṅga refers to Nandīkeśvara who has mentioned *dvādaśa-svara-mūrchanā* as essential for a clear delineation of *jāti*, *raga* and *bhāṣā* and for obtaining the notes of higher and lower registers (*tāra-mandrādi sthāna*).

He divides *grāma-rāgas* into two, viz., *svarāśritā* (on the basis of the particular arrangement of the notes) and *padāśritā*

(on the basis of the particular arrangement of the words) (p. 82), and refers to his predecessor, viz., Yāṣṭika, as having accepted this division.

[Descriptive notes on well-known authors/musicians from the 9th to 16th centuries follow now.]

Mataṅga

Mataṅga's *Bṛhaddeśī* is the connecting link between *gāndharva* and *deśī* music of India. In this book, we get for the first time a description of *deśī rāgas*.

Mataṅga is said to have introduced *dvādaśa-svara-mūrchanā*, i.e., the secondary scale of twelve notes which was in vogue for two centuries. Actually, it was in vogue earlier. There is reference to it in Nandikeśvara.

Mataṅga seems to have flourished between 700 and 800 A.D. According to some writers, he flourished in 500 A.D.

His *Bṛhaddeśī* is important in many respects, but unfortunately the book is not available in full. He played on the *citrā vīṇā*. Therefore, he is generally referred to as *caitrika*, i.e., player on *citrā*. He is said to be the inventor of *kinnarī vīṇā*. He placed frets for the first time on the *kinnarī vīṇā*. Previously there were no frets on the *vīṇā*. Rāṇā Kumbha says in *Śaṅgīta-rāja* that there were 14 to 18 frets on the *kinnarī vīṇā*.

According to *Śaṅgīta-rāja* of Kumbha, the frets of *kinnarī vīṇā* were movable (quoted by Rāmakavi in *Bharatakośa*, p. 455). The *vīṇā* with frets played an important part in the development of Indian music.

He is also said to be a great flutist.

It is only a fragmentary portion of *Bṛhaddeśī* which is available. The chapters on instrumental music and dance have not been traced so far.

Deśī music was as old as *gāndharva* music. Its ancestry goes back to *grāma rāgas* which existed side by side with *jātis*

of gāndharva music. Mātāṅga says that he is going to describe the rāgas which Bharata has not cared to describe.

Abhinavagupta

His commentary, Abhinavabhāratī, on Bharata's Nāṭya-Śāstra is alone enough to make him immortal. In his commentary, he displays wonderful grasp of dramatics and music. He has referred to many musicologists whose works are not available now. But for his commentary, Bharata's Nāṭya-Śāstra would have become almost unintelligible. The fourth volume of Bharata's Nāṭya-Śāstra published by the Oriental Research Institute, Baroda, contains his commentary on the musical portion of Bharata's work. Unfortunately, the printed text contains many errors.

He has crossed swords with Mātāṅga in respect of the latter's dvādaśa-svara-mūrchanā (mūrchanā or shifting scale of twelve notes).

He flourished in the latter part of 1000 A.D.

Bhoja

King Bhoja of Mālavā was a great warrior, a great scholar, and a great patron of learning and arts. The capital of his kingdom was Dhārā. He ascended the throne in about 1000 A.D. He was a versatile scholar and wrote on poetics, architecture, astronomy, yoga and music. He built a nāṭya-śālā where plays were staged, and dance was performed. He also built a Sanskrit college within the temple of Sarasvatī near his palace. This was later on converted into a mosque. Remains of this college can still be seen and panels of stone on which rules of Saṁskṛta grammar were inscribed can still be found in the mosque.

He has written a monumental work on poetics entitled "Sṛṅgāra-prakāśa" on which Dr. Raghavan has written a voluminous thesis. Another famous book written by him is Sarasvatī Kaṇṭhābharana. He has written a vytti (brief commentary) on the yoga-sūtras of Patañjali which gives an excellent

exposition of the *yoga-sūtras*. No single book of his on music has been available till now, but stray references to musical topics in *Sarasvatī-Kaṇṭhābharana* reveal his wonderful insight into music. He has quoted at several places from *Śaṅgīta-Kalpataru* which is not available now. According to Dr. R.C. Majumdar, he died in about 1055 A.D.

Nānyadeva

The next important writer on Indian music is King Nānyadeva. He was a Rāṣṭrakūṭa prince of Karnatak and established his kingdom in Tirhuta (Mithila), where he ruled from 1097 A.D. to 1133 A.D. There were certain feudal princes in Nepal at that time ruling at three important places -- Pātan, Kāthmāndu and Bhātgaon. Towards the close of the 11th century A.D., Nānyadeva conquered Nepal and reigned in all the three places mentioned above.

Nānyadeva wrote *Sarasvatīhṛdayālankāra*, also known as *Bharata-bhāṣya*. It is not simply a commentary on Bharata's *Nāṭya-Śāstra*, but contains a lucid exposition of ancient Indian music. The book is very corrupt. The first and the second parts of the book have been published by the Indira Kalā Śaṅgīta Viśvavidyālaya, Khairagarh.

Tribhuvanamalla

Vikramāditya VI who had assumed the title of Tribhuvanamalla was a famous king of Western Chalukya dynasty. He flourished in the 11th century and had his capital in Kalyāṇa, now known as Kalyāṇī in Haiderabad (Deccan). He is also known as 'Vikramāṅka'. Bilhan, the great Kashmiri poet, has described the exploits of Vikramāṅka in his famous poem, *Vikramāṅkadevacarita*. Vikramāṅka or Tribhuvanmalla was a great patron of learning, a scholar and musicologist. He is also known as 'Paramarotī'. Besides Bilhan whom he patronised, the famous jurist, Vijñeśvara, the author of *Mitākṣarā*, a monumental work on *dharma-śāstra*, also lived in his court.

Tribhuvanamalla had written an important work on music, but that has been lost.

Someśvara

Tribhuvanamalla's son, Someśvara, known as Someśvara III in history, was a great scholar. His title was Bhūlokamalladeva. He reigned from 1127 to about 1138 A.D. He wrote *Mānasollāsa*, also called *Abhilāṣitārthacintāmaṇi*, which is an encyclopaedic work containing information on all kinds of subjects. Chapters 16th, 17th and 18th of *Mānasollāsa* - Vol. III, published in 1964 in the Gaekwad's Oriental Series, Baroda, deal with vocal and instrumental music, and dance. He has explained the *prabandhas* very lucidly. He was a great dancer himself. His chapter on dance is, therefore, of great authority. His book contains a summary of all the standard works on music written by scholars preceding him. He has quoted many Prākṛta verses which shows that he was a great master of the Prākṛta language. He developed music and dance to such an extent in the South that Karṇāṭa music became the new appellation of the music of this kind.

Jagadekamalla

Someśvara's son named Jagadekamalla or Pratāpacakravartin ascended the throne in 1138 A.D. and passed away in 1151 A.D., according to R.C. Majumdar. He was a great warrior. He put down the rebellion of a number of feudatory chiefs, invaded Mālavā, and fought successfully against Kulottuṅga Chola II and Anantavarman Chodagaṅga of Kaliṅga.

He wrote an important work on music, known as *Śaṅgīta-cūdāmaṇi*. It is a valuable book, and contains a lot of information, particularly on *tāla*. It has been published in Gaekwad's Oriental Series. It appears that the Oriental Institute, Baroda, got only one of the books. Some of the verses of this book have been quoted by Pārśvadeva in his *Śaṅgīta-Samaya-Sāra*. In *Bharatakośa*, quotations given from *Śaṅgīta-cūdāmaṇi* indi-

cate also the time of singing the various rāgas. Further only names of 101 prabandhas are given. Their characteristics are not mentioned. This portion occurs to have been incomplete for descriptions of several rāgas as given by Jagadekamalla are quoted in Bharatakośa, but they are missing in Śaṅgīta-cūdāmaṇi, published in the Gaekwad's Oriental Series. Of the chapter in Instrumental music, only three verses are available in the above book. The chapter on dance is entirely missing. The chapter on tāla alone is complete.

Prof. Ramakrishna Kavi says in his Bharatakośa that there is a work in Malabar, called Sāra, which is only a rehash of Śaṅgīta-cūdāmaṇi with some later additions. 'Sāra' has not been published so far. In the chapter on rāga, the heading given is Rāga-Rāgini-Prastāra. This shows that the nomenclature Rāga-Rāgini had come into vogue in the 12th century A.D.

Haripāla

Haripāla is a very important writer on music. He was a Cālukya king, son of Bhīmadeva of Gujarat. He flourished in the 12th century (about 1175 A.D.). He had his capital in Abhinavpur. This was probably the same as modern Navanagar of Gujarat. His title was 'Vicāracaturmukha'. He was the master of six languages. He wrote a book called Śaṅgīta-Sudhākara. I saw a manuscript copy of it in Government Saṁskṛta Library, Trivandrum and another copy in the Venkateśvara University Library, Tirupati. It is a pity the book has not been published so far. The book contains four chapters. The first deals with Nṛtta or dance, the second and third deal with Vādyā or instrumental music; the fourth chapter deals with Gīta or vocal music.

Somabhūpāla

Somabhūpāla or Somarājadeva is the next important writer on music whose works has been discovered. He was the staff-bearer of the Chālukya kings, Ajayapāla and Bhīma. He wrote Śaṅgīta-ratnāvalī in about 1180 A.D. Unfortunately his work

has not been published as yet. Prof. Ramakrishna Kavi who saw a copy of the manuscript says that the first chapter deals with general matter, the second with *śvara* and *grāma*, the third with *prabandha*, the fourth with forty-two *rāgas*, the fifth with *deśī rāgas*, the sixth with *tālas* and the seventh, eighth and ninth deal with *vādyā*. He has also described the *ekatantrī vīṇā* and the *ālāpinī vīṇās*.

Since this work is earlier than *Samgīta-ratnākara*, it would be of immense help to musicologists if it is published. I saw a manuscript copy of it in the Manuscript library of Venkateshvar University.

Jayadeva

In the 12th century, Jayadeva wrote his *Gīta-govinda*. According to the usual version of historians, he lived in the village Kendu-bilva, situated on the bank of the river Ajaya in Vīrbhūmi district of West Bengal. The name of his father was Bhojadeva and that of his mother, Vāmā Devī. He is said to have been a court-poet of Raja Lakṣmaṇa Sen of Bengal, who ascended the throne in 1178 A.D.

Many scholars of Orissa have challenged the above statement about the location of Kendu-bilva in Bengal. In a 'Souvenir on Śrī Jayadeva', published from Bhuvaneśwara,* Dr. N.K. Sahu maintains that Jayadeva was anterior to Lakṣmaṇa Sen by more than a generation and so cannot be said to have been one of his court poets, that Jayadeva's birth place was the village Kenduli on the Prāchī river in Puri District. Several other scholars of Orissa have supported him in this contention. Dr. Sahu also believes that *Gīta-govinda* was written by about 1150 A.D.

Jayadeva was a great devotee of Kṛṣṇa. In his *Gīta-Govinda*, Rādhā, the symbol of the human soul, pours forth in song her pangs of separation from Kṛṣṇa (the Divine) and her

* This book was kindly supplied to me by the famous danseuse, Smt. Sanjyuktā Paṇigrahi of Orissa.

ardent love for him. This is the greatest lyrical poem that has ever been composed in any language in the world.

The songs in the book have been composed in the *prabandha* style, and the *rāga* and *tāla* for each song have been indicated. Most of the *rāgas* and *tālas* mentioned by Jayadeva have gone out of vogue. Even in the 15th century, Rāṇā Kumbha, in his commentary, *Rasikapriyā*, felt that Jayadeva's *rāgas* had become obscure and suggested alternatives *rāgas* for the songs. Pt. V.N. Bhātkhande quotes the great oriental scholar, Sir William Jones, regarding the obscurity of these *rāgas* in his '*Short Historical Survey of the Music of Upper India*' (p. 5).

"When I first read the songs of Jayadeva who has prefixed to each of them (*Prabandhas*) the name of the mode in which it was anciently sung, I had hopes of procuring the original music, but the Pandits of the South referred me to those of the West, and the Brāhmaṇas of the West would have sent me to those of the North, while they, I mean those of Nepaul and Kashmere declared that they had no ancient music, but imagined that the notes of the *Gīta-Govinda* must exist, if anywhere, in one of the Southern provinces where the poet was born."

Some of the *rāgas* used by Jayadeva such as *Gurjarī*, *Vasanta*, *Bhairavī*, *Vibhāsa* are still in use, but in the absence of any notation or any description of the notes used in those *rāgas*, it is difficult to say whether those *rāgas* were rendered by him exactly as they are rendered today, or even if the same notes were used, it is not known what exactly was Jayadeva's musical setting of those notes.

These compositions are still sung in every part of India, but the singer chooses his own *rāga*, and renders the composition in his own way.

Gīta-govinda has 12 cantos and 24 *aṣṭapadis* (songs of eight lines). The cantos correspond to the *kāṇḍas* (chapters) of *Bhāgavata*, the *aṣṭapadis* to the 24 syllables of Gāyatri.

The importance of the work can be gauged from the fact that nearly thirtyfive commentaries in Sanskrit have been written on it, the best being the *Rasikapriyā* by Rāṇā Kumbhakarna of Mewar.

Jayadeva composed the *aṣṭapadis* (i.e., songs in eight lines) for being used for *Nṛtya* (dance with *abhinaya* or acting expressive of sentiments). *Gīta-govinda* is a kind of dance drama in which there are only three characters, Kṛṣṇa, Rādhā and her female companion.

Jayadeva sang the songs to the accompaniment of *nṛtya* (dance) by his devoted wife, Padmāvatī. He calls himself an expert in directing the feet of Padmāvatī in her dance (*Padmāvatī-carana-cārana-cakravartī-Verse 2*). Two manuscripts giving the *abhinaya* for the important ideas of the *aṣṭapadis* are preserved in the Sarasvati Mahal Library of Tanjore. It is believed that the text of the *abhinaya* for the *aṣṭapadis* was composed by the direct disciples of Jayadeva himself or the disciples of his disciples. When the Marathas became the rulers of South India (Tanjore), they brought these manuscripts with them to the South. The text is incomplete. *Abhinaya* only up to the 17th verse is found in this text. It has been published with Tamil translation in Tanjore Śārasvatī Mahal Series under the title "*Gīta-Govindam Abhinaya-Sāhityam*".

Nārada's *Samgīta-makaranda*

It is said to have been written by Nārada. *Samgīta-makaranda* is an important book on Indian music. It mentions *gāndhāra-grāma*, *śrutis* of *gāndhāra-grāma* and *mūrchanās* of *gāndhāra-grāma*. These are not found in Bharata, but Śārngadeva mentions these in his *Samgīta-ratnākara*, and says that he is doing so on the authority of Nārada. The names of *śrutis* that Nārada mentions in this book are totally different from those mentioned by Bharata and Śārngadeva. Besides, *Samgīta-makaranda* refers to *Mātrgupta*, a poet and rhetorician

who flourished in the seventh century. On the basis of these and a few other facts, Shri M.R. Telang, the editor of *Samgīta-makaranda* and a few other scholars argue that *Samgīta-makaranda* was written sometime between the seventh and eleventh centuries, much earlier than *Samgīta-ratnākara*. But the scholars who maintain that *Samgīta-makaranda* is pre-*Ratnākara* have missed a few important points in connection with this book. Firstly, this book mentions *rāga-rāginī* classification (male and female *rāgas*). It mentions neuter *rāgas* also. *Samgīta-ratnākara* does not refer to this classification. Secondly, in verse no. 21 (page 15), the book mentions *Māhurī rāga*. This is a very crucial instance which sets at naught all theories regarding the book being pre-*Ratnākara*. *Māhura* or *Māhurī* is entirely a Persian *rāga*. It is not even a cross between an Indian and a Persian mode. Puṇḍarīka Viṭṭhala who flourished during the 16th century says clearly in his *Rāgamañjarī* (p. 19) that *Māhura* is a *rāga* in *Sāraṅga mela* which we have received from this i.e., the Persians. This *rāga* was unknown in India before the advent of the Muslims. *Samgīta-makaranda* which mentions this *rāga* cannot, therefore, belong to the 10th or 11th century. This *rāga* came into vogue in India much later, near about the 14th or 15th century.

The fact is that *Samgīta-makaranda* in its present form is an odd mixture of ancient and mediaeval music of India. It is a work of compilation. There are two possibilities. Either there was already an ancient text current under the authorship of Nārada, and someone later on added certain matters which came into vogue during the Muslim period or someone who was conversant with the Nārada tradition added certain matters later on. There is no doubt about it that certain portions of the book deal with ancient music which have been repeated under the authority of Nārada by *Samgīta-ratnākara* also. Certain verses of *Samgīta-ratnākara* resemble almost word for word certain verses given in *Samgīta-makaranda*, but the mention of *Māhura rāga* in *Samgīta-makaranda* is such a crucial instance that the book in its present form cannot be accepted as pre-Muslim. The

resemblance of certain verses of *Samgīta-ratnākara* with certain verses of *Samgīta-makaranda* may be due to the fact that both may have been familiar with an ancient text or tradition of Nārada, and both borrowed from the same source. As has already been said *Samgīta-makaranda* in its present form is a curious mixture of some very old musical theories with some things that came into vogue only during the Muslim period. The book, in its present form, can be assigned only to the 14th or 15th century A.D.

Sārṅgadeva

The next book in chronological order is *Samgīta-ratnākara* by Sārṅgadeva. Sārṅgadeva's grandfather, Bhāskara, came to the Deccan from Kashmir, which was a great centre of learning. Kashmir produced the greatest scholars in Poetics, Music, Dramaturgy, Philosophy, Tantra and Yoga. Bhāskara's son, Sodhala, was patronised by Singhaṇa who was a king of the Yadava dynasty and ruled in Devagiri (modern Daulatābād) from 1210 to 1247 A.D. Sārṅgadeva was the son of Sodhala. He had his training in all the important branches of Indian culture, particularly in Poetics, Dramatics and Music. He wrote a monumental work on Indian music, *Samgīta-ratnākara*, in about 1230 A.D. Dr. M. Krishnamacharia mentions in his *History of Classical Sanskrit Literature* commentaries by the following on *Samgīta-ratnākara*: *Śiṃhabhūpāla*, *Kesava*, *Kallinātha*, *Harṇsabhūpāla*, *Candrikā* and *Gaṅgārāma*. The commentaries by *Śiṃhabhūpāla* and *Kallinātha* have been published. The commentary by Keśava, called *Kaustubha* is referred to in *Samgītasudhā* but has not been published so far. The commentary by *Harṇsabhūpālā* is untraceable. Perhaps this is a mistake for *Śiṃhabhūpālā*. The commentary of *Candrikā* is also untraceable. I saw the manuscript of the commentary in *Brajabhāṣā* by *Gaṅgārāma* in the Sarasvati Mahal Library in Tanjore in 1959. That a copy of it is preserved in the Sarasvati Mahal Library in Tanjore proves the great love of learning that the Maratha kings of Tanjore had. Two commentaries in

Telugu are also said to be available. There is also a Tamil translation of the book in the Tanjore library.

Śārṅgadeva's *Samgīta-ratnākara* superseded all the previous books on music and has not been superseded by any of the books that followed. Śārṅgadeva was so sure of his facts and theories that he assumed the pen-name of *niḥśanka*--"free from doubt". He was the *Karṇāgrāhī* or the accountant-general of king *Siṅghaṇa* of Devagiri, but he was deeply versed in Poetics and Music.

He appeared at a time when the ancient music of India had disappeared to a great extent, but fortunately a little bit of the old tradition had survived, when new musical forms and *rāgas* had come into vogue, and when India was badly threatened with foreign invasion. As the ancient tradition of Indian music had not completely died away, Śārṅgadeva fully imbibed what was still living of the ancient music, and completely mastered the music of his own time. His book is exceedingly important inasmuch as it indicates the meeting point of the old and the new in Indian music. He gives instances of *jāti* music in notation, with the *saragama* or solfa-syllables of the *ālāpa* and *karana*s of each *jāti*. But for him, *Bharata's jātis* would have remained only a curio of the past history of Indian music. He also gives a fairly clear description of the past *rāgas*, and the *rāgas* current in his own time.

Samgīta-ratnākara has seven chapters. The first viz. *Svarādhyāya* treats of musical notes, scales, etc., then second, *Rāgādhyāya*, contains definitions and illustrations of various *rāgas*. The third, *Prakirṇādhyāya* explains various technical terms of music. The fourth, *Prabandhādhyāya*, defines *prabandha* or musical compositions and describes its varieties. The fifth, *Tālādhyāya*, treats of *tāla*. The sixth, *Vadyādhyāya*, deals with musical instruments. The seventh, *Nṛtyādhyāya*, explains dancing and acting.

Thus *Samgīta-ratnākara* is the most important book on Indian music. All later books written on Indian music were more or less a rehash of *Samgīta-ratnākara*.

Jāyaṇa or Jayasenāpati

Jāyaṇa or Jayasenāpati was the brother-in-law of Gaṇapati, the king of Warangal, and master of the elephant forces of the king. He wrote *Nṛttaratnāvalī* in eight sections, the first four dealing with *mārga nṛtta* (classical forms of dancing), and the last four with *deśī nṛtta* (regional forms of dancing) current during his time (1249 A.D.). He also wrote two separate treatises, entitled *Gīta-ratnāvalī* (on vocal music), and *Vādyaratnāvalī* (on instrumental music). These books have not been traced so far. He has quoted copiously in his *Nṛttaratnāvalī* from *Taṇḍu* and *Kīrtidhara*. He is said to have written *Samgīta-ratnavālī*. It is not clear whether *Samgīta-ratnavālī* and *Gīta-ratnavālī* are the same book or different.

Pālkuriki Somanātha

Pālkuriki Somanātha is another important writer of South India. He wrote *Panḍitārādhyacaritam* in Telugu in about 1270 A.D. He gives a list of 35 varieties of *viṇā*, three or four varieties of *mṛdaṅga*, 49 kinds of flutes. He deals with 22 *Gamakas*, 108 *Rāgas*, 12 *Vāraṅkas*, 5 *Svādus*, 3 *Śthānas*, 32 *Śuddha thāyas*, 15 *Sālaga thāyas*, 48 *Lāsyaṅgās*, 20 *Aṅgahāras*, and a number of *Cārīs*. These are given in *Parvataparakaraṇa*.

Hamṁira

Hamṁira or Hammīra wrote an important book on music. The Cauhāna Rajputs had established their rule at Raṇastambhapur, modern Ranthambhor in Jaipur. Jaitrasirṁha, an important ruler of this dynasty died in 1283 A.D. and was succeeded by his son Hamṁiradeva, known popularly as Hamṁira or Hammīra. Śākambharī formed a part of his kingdom. He was a gallant warrior, a very successful administrator, a great patron of learning and arts, and a great musicologist. The *Hamṁiramahākāvya* gives an interesting account of his career of conquests. He was the author of *Samgīta-Śṛṅgārahāra*. He finished his book in about 1300 A.D. It has not yet been published. Professor Ramakrishna Kavi, who had an access to the

manuscript copy of *Samgīta-Sṛṅgārahāra*, says that Hammīra refers to earlier writers like Somarāja, Maṭaṅga, Dattila, Abhinavagupta and Sārṅgadeva and quotes from a book called *Gāndharvāmṛta-Sāgara* which has not been discovered as yet. He has given copious examples of various *rasas* from many *Saṁskṛta kāvyas*. He maintains that *jātis* were evolved from *Sāmavedic* music. Apart from the older *rāgas*, he has given twenty *Bhāṣā Rāgas*, fifteen *Janaka Rāgas* and fifty-three *Desi Rāgas*. In his *Tālādhyāya*, he describes 120 *tālas*, and among the *vinās*, he mentions *Ekatantṛi*, *Nakulā*, *Kinnarī* and *Ālāpini*.

Alauddin Khilji invaded Ranthambhor. Hammīra put up a brave resistance but his minister Ranmal along with Ratipāla and a few comrades went over to Alauddin. Thinking that a treacherous man could never be faithful to anybody, Alauddin got Ranmal done to death. Hammīra was defeated and killed in 1301 A.D.

According to *Hammīramahākāvya*, his defeat was due to the defection of his two generals, Ratipāla and Krishnapāla, and when Hammīra was badly wounded, he cut off his head with his own sword. Hammīra of Ranthambhor should not be confused with Hammīra of Chitor who died in 1364 A.D. Some writers say that *Samgīta-Sṛṅgārahāra* was written by Hammīra of Chitor. They have confused Hammīra of Ranthambhor with Hammīra of Chitor and think that *Hammīramahākāvya* was composed to celebrate the bravery of Hammīra of Chitor, but *Hammīramahākāvya* which was published in 1879 and is now out of print and unavailable, explicitly refers to Hammīra of Ranthambhor and not Chitor.

Allarāja

Prof. Ramakrishna Kavi mentions a book, called *Rasatattva-samuccaya* by Allarāja who flourished in 1300 A.D. *Rasatattva-samuccaya* is said to consist of five chapters, four of which are on music. The book has not yet been published.

Pārśvadeva

Pārśvadeva was probably a Maharashtrian. His father's name was Ādideva and the name of his mother was Gauri. He flourished in about 1300 A.D. His book, *Samgīta-samaya-sāra*, is said to have been written earlier than *Samgīta-ratnākara*. The book consists of nine chapters. It was published in Travancore. According to Prof. Ramakrishna Kavi, the printed edition has omitted the first chapter and forty verses in the second. It has now gone out of print. Acharya Brihaspati has brought out a revised edition of the book. It throws a good deal of light on certain important topics of Indian music. Simhabhūpāla has quoted many verses from *Samgīta-samaya-sāra* in his commentary on *Samgīta-ratnākara*.

The first chapter of his book deals with *Vedic* music which he calls *Mārga Samgīta*. The remaining nine chapters deal with *deśī* music. The last chapter deals with *tālas*.

Gopāla Nāyaka

Alauddin Khilji invaded Devagiri (now known as Daulatābād) in 1294 A.D. and defeated the then reigning king, Rāmadeva Rao Yādava. He carried with him huge quantities of gold, silver and jewels. His general Malik Kafur is said to have brought Gopāla Nāyaka to Delhi. There is another Gopāla also in the history of Indian music who is said to be a contemporary of the famous musician Baiju who flourished in the latter part of the 15th and early part of the 16th century. Some writers have confused Gopāla of the 15th century with Gopāla Nāyaka of the 13th century.

That Gopāla Nāyaka was a famous musician of the south is amply borne out by two references in Kallinātha's commentary on *Samgīta-ratnākara*.

Kallinātha refers twice to Gopāla Nāyaka in his commentary on *Samgīta-ratnākara*. Once he refers to him in connection with *Rāga-Kadamba prabandha*, and says that he

introduced certain variations in this and composed it in *Śirṃha-nandana tāla* (p. 283, Vol. II of *Samgīta-ratnākara*, Adyar edition). *Śirṃha-nandana tāla* is entirely a *tāla* of the south. Faqir-ullah also says in his *Rāga-darpaṇa* that Gopāla Nāyaka belonged to the South. Gopāla Nāyaka, therefore, was a South Indian is beyond the shadow of a doubt. Kallinātha refers to him again in connection with *kudukka tāla* (p. 140, *Samgīta-ratnākara*, Vol. III). Gopāla Nāyaka's fame as a great musician, musicologist and composer continued in the South for a long time. That is why Kallinātha who flourished in 15th century mentions him as a great composer. Venkatamakhi also refers to him in his *Caturdaṇḍī Prakāśika*, saying that Gopāla Nāyaka boldly affirmed, "I have a knowledge of the *Śrutis*" (p. 21, Music Academy, Madras edition).

In musical terminology, one who was a mere performer was known as *gāyaka*; one who was a performer and also a musicologist and composer, i.e., who was proficient in both theory and practice was known as *nāyaka*. That Gopāla was a *nāyaka* is evident from the references made to him as a great original composer and musicologist by Kallinātha. Chieftains in the South were also known as *nāyaka* but they were not necessarily musicologists. It is said that Gopāla had with him a hundred pupils who served as his palanquin bearers. Faqir-ullah says in *Rāga-darpaṇa* that he had 1,200 pupils to serve him (Gwalior edition, p. 95). Since Gopāla met the expenses of a hundred or 1,200 (according to Faqir-ullah) palanquin bearers, it is possible he may have been a chieftain also, but there is no doubt about his being a *Nāyaka* in the sense of being a great performer and also a great musicologist. He invented a few new *rāgas* and *tālas*.

He was a celebrated singer of *prabandha* in Telugu and Samkṛta. It is not known whether he wrote any book on music.

Some say that he was a resident of Vijayanagar, and some believe that he was a resident of Madurai. This much is, however, certain that he belonged to South India.

Alauddin Khilji's general, Malik Naib Kāfūr, invaded Dorasamudra, the capital of the Hoyasalas in the South on 18th November, 1310 and defeated the Hoyasala king, Vīra Ballāla III. On 14th April, 1311, he reached Madurā (Madurai), the capital of the Pāṇḍyas. Vīra Pāṇḍya fled away. Kāfūr sacked the city and captured an immense booty. He returned to Delhi on 18th October, 1311. Historians say that he carried with him to Delhi a vast booty consisting of 612 elephants, 20,000 horses, 96,000 maunds of gold, and according to Khusrava, 500 maunds of jewels of various kinds, such as diamonds, pearls, emeralds and rubies.

He carried with him not only material treasure but also great artistes, and it is said that Gopāla Nāyaka was one of them. Some say that Gopāla Nāyaka went to Delhi of his own accord. Faqir-ullah in his *Rāga-darpaṇa* (p. 95) refers to a musical contest between Gopāla Nāyaka and Amīr Khusrava in which Gopāla Nāyaka is said to have been worsted. Raja S.M. Tagore also refers to this contest in his *Universal History of Music* (p. 54). Captain N. Augustus Willard in his *Music of India* (first published in 1834) also refers to Gopāla Nāyaka as a musician of the South and to the musical contest between him and Amīr Khusrava in Delhi.

Amīr Khusrava

Amīr Khusrava was both a poet and musician, and contributed a good deal to Indian music. His ancestors came to India from Central Asia, Transoxiana or Khorasan. He was of Turkish origin and belonged to Hazāra clan named Hazār-in-Lāchīn.

His father's name was Saif or Saifi Shamsī or Amīr Saifuddin Mahmud. He settled down at Patiyālī, a small town in the district of Etah (U.P.). It is not near Delhi as mentioned on page 534 in the *Delhi Sultanate*, published by Bhartiya Vidya Bhawan. He entered the service of Shamsuddin Iltutmish who ascended the throne of Delhi in 1210 A.D. Khusrava was born in 1253 A.D. at Patiyālī. He was named Abul Hasan

Khusrava. He was also known as Abul Hasan Yaminuddin Khusrava. He was, however, mostly called Amir Khusrava. He was taught by Khwaja Asad-ud-din in a *maktah*. His father died in a campaign when Khusrava was only eight years old. It was in the assemblies convened by Imādul Mulk, his grand-father (from the mother's side) that Khusrava acquired an abiding love for poetry and music. He rose to be such a great poet of Persian that he earned the title--*Tuti-i-Hind*, the Parrot of India.

Imādul-Mulk died at the age of 130 years. Khusrava attached himself to the court of Malik Alauddin Kishlī Khan, who was the nephew of Balban.

Afterwards he attached himself to Bughra Khan, and went with him to Lakhanaoti to quell a rebellion there. Later Khusrava joined Prince Muhammad Qāān, Governor of Multan, and went with him to Multan. Muhammad was killed by the Moghals and Khusrava was taken prisoner. He, however, escaped from prison. In Multan, Khusrava had an occasion to listen to great *qawwāls* who sang Arabic verses in many assemblies. *Qawwāl* is a singer who sings mystical verses or *qaul*. *Qaul* means the same thing as *vacana* or *vāṇī*, mystical verse sung by the saints and their followers. The *qawwāls* generally perform in parties of three or more and are mostly patronised by the Chishtiya sect of the Sūfīs. In those days, Multan was a great centre of the Sūfī saints. Firishta mentions one great saint, Abdullah, who came to that city from Turkey (Rūm) and enlivened the assemblies of Sheikh Bahaūddīn Zakariya. Khusrava got the inspiration from these *qawwāls*. In place of Arabic, he substituted Persian and *rekhtā* poems, and thus developed a new form of *qawwālī*. It is not correct to say that he was the originator of the *qawwālī* mode of singing. He certainly gave it a new turn and greatly encouraged and patronized this form of singing. His spiritual master, Nizāmuddīn Auliya, liked *qawwālī* very much, and it was mostly sung before him.

When Kaiqobad, the last king of the Slave dynasty died, Jalāluddīn Khalji, his general, acquired power and became the

King of Delhi. Khusrava now entered the service of Jalaluddin Khalji. He got the rank of *Muṣḥafdār* and the special robe of *amārat*, and a pension of 1,200 *taṅkas* annually.

Alauddin Khalji, the nephew of Jalaluddin, got him treacherously murdered and ascended the throne of Delhi on October 3, 1296. Khusrava became an important officer in the court of Alauddin Khalji. After Alauddin's death, he became an officer in the court of Qutbuddin Khalji, and later in the court of Ghayasuddin Tughlak.

Nizāmuddīn Auliya was a renowned saint of the Chishtiya sect of the Sūfis. He had settled down in Delhi. Khusrava became his disciple. Nizāmuddīn Auliya was exceedingly fond of music. Khusrava sang to him *qawwālī* and many new forms of religious music like *qaul*, *qalwana*, *gul*, *naksha*, etc., which were mostly his own creation.

Khusrava was a great poet and prolific-writer. It is said that the number of the works he wrote reached ninety-nine. According to his biographer, Dr. Mohammad Wahid Mirza, only 20 of his works are available. He did not write any work on music. According to Dr. M. Wahid Mirza, stray references to music are to be found in *Qirān-us-Sa dain*, *Nuhr Siph* and *Ijaz-iz-Khusrava*. In the 3rd chapter of *Nur Siph*, Khusrava says:

“Indian music, the fire that burns heart and soul, is superior to the music of any other country. Foreigners, even after a stay of 30 or 40 years in India, cannot play a single Indian tune correctly. Indian music charms not only men but beasts also. Deer have been hypnotized and hunted simply by music.” (Dr. M.W. Mirza's translation in his *Life and Works of Amir Khusrava*, p. 182).

A story of a musical contest between Amīr Khusrava and Gopāla Nāyaka is current among musicians. It has been repeated by Faqir-ullah, Aurangzeb's Subedar of Kashmir, in his *Rāga-darpaṇa* (p. 94, Hindi edition, Gwalior), by Raja Sir S.M. Tagore in his *Universal History of Music* (p. 54), Captain

Willard in his *Music of India* (p. 79) and many others after them. The story runs thus:

Gopāla Nāyaka was either brought to Delhi by Malik Kāfūr from the South along with his plundered booty or came to Delhi of his own accord. He challenged the musicians of Alauddin's court for a contest. Amir Khusrava was concealed beneath the Emperor's throne, and Gopāla Nāyaka was asked to sing. It is said that he sang every day for some time for a whole week. Khusrava was hidden beneath the throne of the Emperor and listened secretly. He accepted Gopāla Nāyaka's challenge. He was able to imitate successfully whatever Gopāla Nāyaka had sung. Then Khusrava sang some Persian melodies—according to Captain Willard—*qawwālī* and *tarānā* and asked him to sing similar songs. Gopāla Nāyaka was nonplussed; he failed to give similar songs and was defeated.

Muhammad Karam Imām Khān gives another garbled version of this story in his *Madanul Mausiqī*. Muhammad Karam Imām Khān was a contemporary of Wajid Ali Shah and so flourished in the 19th century. He says that when Gopāla Nāyaka went to Delhi, his performance was so touching that Amīr Khusrava's handkerchiefs were drenched in tears. Gopāla Nāyaka challenged him to a musical contest. Amīr Khusrava wanted two years time for preparation. Gopāla Nāyaka readily agreed. During these two years, Amīr Khusrava taught *khyāl*, *qaul*, *qalbānā*, *gula* and *tarānā* to a few boys. When Gopāla Nāyaka returned to Delhi after two years, Amīr Khusrava asked him to enter into a contest with his pupils first. Gopāla Nāyaka could not sing any of the compositions which Khusrava's pupils sang and so had to accept defeat at the hand of his pupils. His *tambūrā* was snatched as a result of his defeat and he had to embrace Islam (p. 232 of the above book). Comment is hardly necessary on this myth. No other writer has given the story of this contest in this form. This is a glaring example of a concoction. Some writers on the history and theory of Indian music have indulged in unfounded gossip, and even today many musicians go on repeating all kinds of stories which are entirely baseless.

It is difficult to say how far this story is true. Captain Willard was in the service of Nawab of Banda in the 19th century. His book, *Music of India*, was published in 1834. Faqir-ullāh wrote his *Rāga-darpana* in 18th century. He is the first writer who has mentioned this story. The story refers to a contest that took place in the 14th century - 400 years before Faqir-ullāh. Khusrava who talks highly of his poetic ability in his books does not mention this musical victory of his in any of his books, nor does any contemporary historian refer to this contest. Khusrava's biographer, Dr. M. Wahid Mirza, also does not refer to it in his book, *Life and Works of Amir Khusrava*. Khusrava himself admits in his *Nūh Siphir* that Indian music is so difficult that one cannot master it even in 30 or 40 years. Surely, Gopāla Nāyaka could not have repeated Khusrava's *qawwālī* or *tarānā* by hearing it once, but could Khusrava or anybody else for that matter have imitated Gopāla Nāyaka by hearing him once if he had sung one of his formidable compositions in *Rāga-Kadamba in Simha-nandan tāla*? The story, in absence of any contemporary evidence, is hardly believable. Captain Willard's comment on this story is that Khusrava "fraudulently deprived him (Gopāla Nāyaka) of a portion of his due nonour", as he had concealed himself beneath the Emperor's throne.

There is no evidence to show that Khusrava invented either the *sītār* or *tablā*.

Khusrava made the following contributions to Indian music.

He mixed Persian airs with some Indian melodies and invented the following *rāgas* popular in India.

1. He mixed the Persian air *Farghanā* with *Sāraṅga*, and called it *Usshāqa*.
2. He mixed *Gauda Vilāvala* and *Sāraṅga* with the Persian melody *Rast* and called the new *rāga*, *Sarapardā*.

3. He mixed certain Indian melodies (*Pūrabi*, *Vibhāsa*, *Gauda* and *Guṇakalī*) with *Irāqa* and called it *Sazagiri*.
4. He mixed *Nairoj* with *Kalyāṇa* and called it *Ghanam*.
5. He mixed *Hiṇḍola* and the Persian melody *Nairoj* and called it *Aiman*. It is intriguing to find that the Persian word *Aiman* means the same thing as the Saṁskṛta word *Kalyāṇa*.
6. He mixed *Pataraga* with the Persian *Shahmaz* melody and called it *Zīlafa*.

It is said that he also created the *rāga Farghanā* by mixing *Guṇakalī* with *Gauda*.

He is also credited with having invented *Shahānā Rāga* by mixing three purely Indian *rāgas*, viz., *Adānā*, *Darabārī*, *Kānaḍā* and *Mallāra*.

He passed away in 1325 A.D. at the age of 72 years and was buried near Nizāmuddīn Chishti's mausoleum in Delhi.

The eminent musicologist Puṇḍarika Viṭṭhala who flourished in Akbar's time also gives a list of fifteen *rāgas* in his *Rāgamañjarī* which he calls *Pārasikeyā rāgāḥ paradānamakāḥ*, i.e., Persian *rāgas* given to us by others. Some of these were definitely the contributions of Amīr Khusrava. He also composed some *Sukelas* (marriage songs).

He was decidedly a great Persian poet but had also command over Brajabhāṣā and Hindavī (fore-runner of modern Hindi) and composed couplets, poems and *pahelīs* or riddles.

The following musical compositions were the creation of Amir Khusrava:

1. *Naqsh-o-Gul*

Naqsh is a *Rubāī* (a poem of 4 lines). *Gul* is a *Bait* (a poetic composition of 2 lines). *Naqsh-o-Gul* was generally sung in *Pashto tāla*. One example is given below:

Sthāyī—Āj raṅg hai, ye man raṅg hai, more mahbūb ke ghar raṅg hai, Sājan milā vara, Sājan milā vara, morey ghar āj raṅg hai.

Antarā—Main to pīr pāyo Nizāmuddīn Auliya, Nizāmuddīn Auliya, ye man raṅg hai, Nizāmuddīn Auliya, jag ujīyārā, jag ujīyārā, ye man raṅg hai, āj raṅg hai, man raṅg hai.

2. *Qaul*

This was a song containing Arabic words mixed with *Tarānā*. An example is given below:

Sthāyī—Hayyā yā dir tālā layc - Hasan-o-Nizāmuddīn Auliya dam dam dir dir dir tānc tāt tālc tā - nā nā, nā nā, nā nā.

Antarā—Fa'acnamā tavallau fa'samna wajhullāh - dir tum dir tum tom tom tā nā nā nā nā, dir de tā-le tā-le, dre jānam dim dim, dir dir dir tālc nā nā nā.

The *tāla* and rhythm change in the *antarā*. The Arabic portion in the *antarā* means "whichever way you turn, you confront God".

3. *Qalbānā*

This was a composition of Arabic words mixed with Hindi. An example is given below:

Sthāyī—Laqad sadaq qaulhū tālā (Arabic).

Antarā—Amīr Khusro bal bal jāwen; Hazrat Nizāmuddīn ke darabār gāwen (Hindi).

The Arabic portion of the song means, "The word of God came out to be too true".

It may be stated here that there was a *prabandha* (composition) prevalent in India from about 8th century A.D. known as *Haṁsa-pada*. Its first line consisted of Sanskrit words and the second line of the words of some regional language. Mataṅga has referred to it on page 144 (verse 409) in his *Brhaddeśī*. It is just possible a *Haṁsapada* composition may

have served as an example for Khusrava and he may have substituted Arabic words in place of Saṁskṛta.

4. *Qawwālī*

The *Qawwālī* is sung by a party of singers. The leader sings the various lines of the poem, and the followers repeat them after him, emphasizing the rhythmic structure with a clap of the hands.

Amīr Khusrava taught this mode of singing to some pupils, two of whom, viz., Samai and Niyaz developed this mode after him.

Later on, it was not only mystic songs but also romantic songs that began to be sung in the *Qawwālī* mode.

5. Invention of new instruments

It is generally believed that Khusrava invented the *sitār*. Musical instruments current in the time of Amir Khusrava have been mentioned by him in the seventh *Siphr* or *Nuh Siphr* but the name of *Sitār* does not figure there. Dr. Muhammad Wahid Mirza who devoted a life-time to the study of the works of Khusrava says in his *Life and Works of Amir Khusrava*:

“Unfortunately I have been unable to trace the name *Sitār* anywhere in Khusrava’s writings, although there are pages full of the description of the various instruments in his time” (p. 239). It is unthinkable that when Khusrava gave a lengthy description of the musical instruments current in India in his time, he would have omitted to describe an instrument invented by himself.

Saiyid Ghulam Samnavi says in his book *Amir Khusrav* published by the National Book Trust of India: “He also invented the musical instrument ‘sitar’. He had mastered the *sitar* to such an extent that in a music competition he defeated the prominent contemporary musician *Gopāla* and secured the title of *Nāyaka* for himself, a title conferred only on a person

who had mastered the art of music" (p. 58). This contains two flagrant mistakes. Firstly, as has been shown above, Khusrava did not invent the *sitar*. Secondly, Gopāla Nāyaka was not a *sitar*-player.

Amir Khusrava is also said to have invented the *tablā*. But nowhere in his writings has Khusrava mentioned that he was the inventor of this instrument.*

A story is also current that Khusrava invented the *ḍholaka*. There is no basis for this statement also. *Samgītasāra* specifically says that the ancient drum *Paṭaha* was popularly known as *ḍhola* (*Samgīta-sāra*, Vol. II, Ch. on *Vādyā*, p. 47). Even an earlier book, *Samgīta-Pārijāta* says *Paṭahah ḍholaka iti bhāṣāyām* i.e., *Paṭaha* is known as *ḍholaka* in common parlance. *Ḍholaka* is only a varied form of *ḍhola*. Amīr Khusrava, however, did invent certain beautiful mnemonic syllables (*pāṭākṣaras*) for this instrument. That may be the reason for his name being associated with the invention of this instrument.

6. *Tarānā*

Tarānā is a Persian word meaning song. *Tillānā* is a corrupt form of this word. *Tarānā* is entirely an invention of Amīr Khusrava. There was in this country *nirgīta* or *bahirgīta*--a song using *śuṣkāṣaras* (meaningless words) and *pāṭākṣaras* (mnemonic syllables of *mṛdaṅga*), but not the kind of *tarānā* that Amīr Khusrava invented. The *nirgīta* may have given him an idea of a new form of musical composition. But *nirgīta* used mostly hard consonants. Amīr Khusrava introduced two innovations in his *tarānā*. Firstly, he used Persian words of soft consonants. Secondly, he so arranged these words that they bore some sense. In order to complete the sense, he also used a few of such Hindi words as could fit in with the general pattern. Below is given an example of the words used by him together with their meanings:—

* Readers interested in the evolution of *sitar* and *tablā* may see the author's forthcoming book, "In Introduction to Indian Music."

Dānī—You know; thou knowest (Persian).

Yālālā—A short form of *Yā Allāh! Yā Allāh* (O God).

Yalālī—Indicative of *Yā Alī*.

Jantanān—Indicative of anger (Hindi).

Derena—An imitation of the Persian word, *derīnah*, meaning *old* or *experienced*.

Diyā—meaning *gave* (Hindi).

Nādir—A Persian word meaning *unique*.

Tom or *Tum*—A Hindi word meaning *you*.

It was only Amīr Khusrava's genius that could so arrange the various words so as to yield some meaning. Later composers could not succeed in doing so, and *tarānā* became as meaningless as the ancient *nirgūta*.

7. *Tālas*

Amīr Khusrava is to have invented a few *tālas*. Muhammad Haram Imām Khān in his *Madan-ul-Musīqī* (p. 194) credits him with the invention of 17 *tālas*. At least three of them were definitely invented by him. They are *Usūl-e-fākhtā*, *Chapaka* and *Farodasta*. *Usūl-e-fākhtā* means on the basis of *fākhtā*. The word *usūl* means principle, rule or basis, *fākhtā* is the name of a bird which is known as 'dove' in English. Muhammad Karam Imām says that this *tāla* was constructed on the basis of the measure of the cooing of *fākhtā* (dove). This bird coos in a certain measure. Khusrava marked its cooing very carefully and corresponding to the measure of its cooing invented this *tāla*. That is why it was named *Usūl-e-fākhtā*. Unfortunately ignorant musicians, not knowing the basis on which this *tāla* was invented, dropped the *U* of *Usūl-e-fākhtā*, and the *tāla* came to be known as *Sūlafākhtā*. Some even drop the word *fākhtā*, and call it simply *Sūlatāla*. This *tāla* has ten *mātrās* (units of measure) and is divided into five divisions, each of which has two *mātrās*. The mnemonic syllables of the *tāla* are given below:—

dhā	dhā	din	tā	kiṭ	dhā	tiṭ	kat	gadi	gan
X		0		2		3		0	
dhin	dhin	tā	tirkiṭ	dhin	dhin	dhāge	tirkiṭ	tī	nā
X		0		2		3		0	

The sign x indicates *sama*, 0 indicates *khālī*, and the figures 2 and 3 indicate *tālī*.

Chapaka

This *tāla* has practically gone out of vogue. This was a *tāla* of eleven *mātrās*.

Farodast

This is a *tāla* of 14 *mātrās*. It has seven divisions, each division having two *mātrās*. Its structure is given below:—

dhin	dhin	dhāge	tirkiṭ	tū	nā	kat	tā	dhin	kdhā
X		0		2		0		3	
tirkiṭ	dhin	kdhā	tirkiṭ						
4		5							

It has *sama* on the first beat, *khālī* on the third and seventh beats and *tālī* on the fifth, ninth, eleventh and thirteenth beats.

Two other *tālas* were either invented or amended by him. They are *Qawwālī* and *Pashto*. Their structure is given below:—

Qawwālī

dhā	dhin	dhā	dhā	tin	tin	dhā	dhā
X				2			

It is a *tāla* of eight *mātrās*. It has two divisions, each division having four *mātrās*. The *sama* is on the first beat, and the second *tālī* is on the fifth beat.

Pashto

tin S nak dhin S dhā ge

X 2 3

It is a *tāla* of seven *mātrās*. It has three divisions. The first division has three *mātrās*, the second and third divisions have two *mātrās* each. The *sama* is on the first beat, and the *tālī* on the fourth and sixth beats.

In his *Ejāz-i-Khusravī*, he lays down the main principles of music as *Chahar Usūl* (the principle of four, viz. *druta*, *laghu*, *guru* and *pluta* in *tāla*), *Dvāzdā Parda*--the principle of 12 tones, and the principle of six strings. In the principle of six strings, he evidently refers to *rahāb*. In vocal music, he emphasises *qaul* and *ghazal*. He refers in eulogistic terms to Mohammad Shah, the Amīr Mutrib of Jalāluddīn Firoz, who was considered to be the greatest player of *chang*, and Turmati Khātun who succeeded Mohammad Shah. Prof. Wahid Mirza gives the following information about her in his *Life and Works of Amīr Khusrava* (p. 218)—

“Among the musicians he (Khusrava) mentions one Turmati Khatun who, through his assistance was admitted to the royal court. She was placed subsequently in charge of all Persian and Indian court musicians.”

Mokṣadeva: He was a Minister to king Bhīma of Gujarat. He flourished in about 1320 A.D. He was popularly known as Mokhadeva. He wrote a book entitled *Samgīta-sāra-kalikā*. It has not yet been published. He has written a chapter each on *Gīta*, *Vādyā*, *Nṛtya* i.e., vocal music, instrumental music and dance. He has quoted *Samgīta-ratnākara* frequently. He gives a detailed description of *Grāma Rāgas* and of fifty *Pravartaka Rāgas* which were current in his time.

Sudhākalaśa: He was a Jain writer and flourished in the 14th century. In his *Guru-Sampradāya* (line of teachers), there was one Śrī Naraçandra Sūri who was a great musicologist. He

taught this science to Śrī Tilaka, and Śrī Tilaka imparted formal religious initiations (*dīkṣā*) to Sudhākalaśa and also taught him music. Śrī Rājaśekhara succeeded Śrī Tilaka as the chief monk of the Śvetāmbara order. He also became the *guru* (teacher) of Sudhākalaśa. Sudhākalaśa wrote a big work on music, entitled *Samgītopaniṣad* in 1380 *saṁvat* i.e., 1324 A.D. That work is as yet untraceable. In 1406 *saṁvat*, i.e., 1350 A.D. Sudhākalaśa prepared an abridgement of his big work, and called it *Samgītopaniṣat - Sāroddhāra*. This book was published in 1961 in Gaekwad's Oriental Series. In chapter 6 (verses 151-152) of the present work, the author says that this is an abridgement of his bigger work. The *Samgīta-ratnākara* of Śārṅgadeva was written in 1250 A.D. The present work was written a hundred years after. This work is important inasmuch as this gives the condition of music in north India at that time.

Vipradāsa

He flourished in about 1400 A.D. He wrote a work, called *Samgīta-candra*. Of this work, only the chapter on dance is available. He wrote a chapter on vocal music also. Jagat-Jyotirmala, a king of Nepal wrote a commentary in Nepali language on this book in about 1625 A.D.

Music During the Reign of Khalji Emperors

Among the Khalji Emperors, Jalāluddīn Khalji (1290-1296) and Alauddin Khalji were great patrons of music.

According to *Khalajī Kālīna Bhārata* by Syed Athar Abbāsa Rizvī, Muḥammad Sana Changi was a *ḍhola*-player in the court of Alauddin. The singers in his court were Futūhā and Nusrat Khātun. Dukhtar Khāsa, Nusrat Bībī and Mehar Afraz were also good dancers. They were all probably singers in the *Qawwālī* mode.

Alāuddin Khalji (1296-1316)

Though Alāuddin Khalji was a great lover of music, he does not appear to have employed permanent court musicians.

Gopāla Nāyaka and a few other musicians were brought to his court from the south, but there is no evidence on record that they were permanently employed by the Emperor.

Amīr Khusrava was as great a musician as poet. Details of his contribution to music have already been given. He invented many mixed *rāgas* by a cross between Indian *rāgas* and Persian melodies.

He also introduced the *maqām* idea in Indian music, but whether the *mela* system had been devised independently by Indian musicologists or was modelled only on the *maqām* system is a moot point.

Music During the Reign of Tughlak Emperors

Ghayāsuddīn Tughlak (1320-1325), the Tughlak Emperor was not particularly interested in music, but Muhammad Tughlak (1325-1351), the second Tughlak Emperor had, according to *Tughlak Kālīna Bhārat* by Syed Athar Abbas Rizvi, 1200 musicians who were employed mostly for teaching music besides entertaining the Emperor and his courtiers with their art. There were also 1,000 slave musicians who were meant to entertain but not teach. His musicians were not permitted to sing at any other place. If the Sultan came to know that any of his musicians gave a recital at any other place, he had him killed (p. 317).

On Id day, a special festival of music was arranged in which at first those Hindu kings' daughters were asked to sing and dance who had been brought as prisoners during the war in that particular year. After they finished their performance, they were presented to the brothers and relatives of the Emperor and to the sons of Maliks. In the darbar on the next day, other female singers who were made prisoners were asked to sing and dance. When they finished their performance, they were presented to the main slaves (p. 189).

It is obvious that so many artistes could not have been

performers of classical music. They were in all probability performers of *qawwālī*, popular songs, folk music and folk dance.

Firoz Tughlak (1351-1388)

Every Friday, after *Namāz*, he used to listen to the music of the musicians booked for the purpose and offered them presents. On Id festival also, he used to listen to the recital of a number of performers.

Sambhurāja

He was the king of Kañcī, and wrote a work known as *Sambhurājīyam* in about 1350 A.D. It deals mostly with dramatics and applied music. It has been referred to by Paṇḍitamāṇḍalī in *Samgīta-śiromaṇi*.

Madana

His full name was Madanapāla. According to Prof. Ramakrishna Kavi (*Bharatakośa*-Introduction IX), he ruled over Delhi in 1375 A.D. He was a Telugu prince and was author of several works on *dharmaśāstra* and also a book on music.

But Madanapāla who wrote on works of *dharmaśāstra* and also music was not a king of Delhi. Prof. Ramakrishna Kavi has made a mistake here. Prof. Kavi also says that there was a great learned Paṇḍit, Viśveśvara in his court who assisted him in his work. This Madanapāla who wrote both on *smṛti* (*dharmaśāstra*) and music and in whose court there was Viśveśvara, the author of *Madanapārijāta*, a work on *smṛti*, was not a king of Delhi, but was one of the Pāla kings of Gauda which comprised West Bengal and a part of Bihar (vide an *Advanced History of India* by R.C. Majumdar, H.C. Raychaudhuri and Kalikinka Datta, p. 168 & 403).

Prof. Ramakrishna Kavi himself is not sure on this point, for he says in his *Bharatakośa* (p. 459) *ayam madanapālāh dillipurādīśa iti pāñcālādhiśvara iti ca śrūyate* (i.e. it is heard

that this Madanapāla was the king of Delhi and Pāñcāla). It is evident that he has based his statement on hearsay and not on historical evidence.

He says that Madanapāla was a Telugu prince. Here again, he has erred. He was not a Telugu prince, but a king of Bengal. His father, Rāmapāla, was married to a princess of the Rāṣṭrakūṭa king of the South. It was with the help of his Rāṣṭrakūṭa relations that Rāmapāla quelled a rebellion in Bengal. (Vide pp. 167-168 of *An Advanced History of India*). Madanapāla was the second son of Rāmapāla. According to the authors of *The Delhi Sultanate* published by Bhāratiya Vidyābhavana, Madanapāla belonged to the family of Tāka kings that ruled in Kāsthā on the Yamunā. Hupe Mchendale and Pusalkar say in chapter XV of the same book that he belonged to the Gāhaḍavāla dynasty. The view that he was one of the Pāla kings appears to be the correct one.

Madanapāla wrote a book on music, entitled *Anandasa-ñjivana*. The work was written probably in 1350 A.D. The first chapter of the book is on *Tāla*. In this, he mentions about one hundred and thirty *tālas*. From this we can well imagine the richness of our music in *tāla*. He also gives the *prastāra* (elaboration) of the *tālas*. The second chapter deals specially with *Rāgas*. The third chapter deals with *Prabandhas*. The book suddenly ends here. It appears the book could not be completed either owing to the unsettled conditions of the times or some portion of the book is lost. It has not been published yet. I have seen a manuscript copy of it in the library of the Venkateśvara University, Tirupati. Quotations from this book occur in the *Samgīta-rāja* of Kumbhakarṇa and *Samgīta-Śiromaṇi* of Paṇḍitamaṇḍalī.

Vidyāranya

Vidyāranya or Mādhava-Vidhyāranya as he is usually called was a great scholar in many branches of learning, Veda, Philosophy, Poetry and Music. Vidyāranya and his brother

Sāyaṇa, the great commentator on the Vedas, had inspired Harihar and Bukka in founding the Vijayanagar empire in the South in the 14th century.

Vidyāraṇya wrote a book on music also. It was known as *Samgīta-sāra*. *Samgīta-sāra* is not available now. Raghunātha, King of Tanjore, who wrote his *Samgīta-sudhā* in 1620 A.D., refers to *Samgīta-sāra* in his book. According to Raghunātha, *Samgīta-sāra* is the first book that describes *melas* and tries to classify the then known *rāgas* of Karnataka music under fifteen *melas*. Since *Samgīta-sāra* is not available, it is difficult to say with any certainty whether the *mela* system of classification of the *rāgas* was entirely an invention of Vidyāraṇya or whether he refers to any earlier writer also who used this system. So far this system of classification has not been found in any book written earlier than *Samgīta-sāra*. According to Raghunātha, one of the *melas* mentioned by Vidyāraṇya was *Hijjeju*. *Hijjeju* is a corrupt form of the Persian *maqām Hejāza*. The other fourteen *melas* said to have been mentioned by Vidyāraṇya have Indian names. Whether Vidyāraṇya based his *mela* system on the Persian *maqām* system or whether he had evolved the *mela* system independently and incorporated one of the Persian *maqāms* in his scheme is an open question. It is difficult to express any categorical opinion on this question till Vidyāraṇya's *Samgīta-sāra* is available.

According to Raghunātha, the *melas* mentioned by Vidyāraṇya were the following:—

- | | | |
|------------------------|----------------------------|-----------------------------|
| 1. <i>Nattā</i> | 2. <i>Gurjarī</i> | 3. <i>Varātī</i> |
| 4. <i>Śrī</i> | 5. <i>Bhairavī</i> | – 6. <i>Śaṅkarābharana</i> |
| 7. <i>Āhīrī</i> | 8. <i>Vasanta-bhairavī</i> | 9. <i>Sāmanta</i> |
| 10. <i>Kāmbodī</i> | 11. <i>Mukhārī</i> | 12. <i>Śuddha Rāmakriyā</i> |
| 13. <i>Hedāragauḍa</i> | 14. <i>Hejūji</i> | 15. <i>Deśākṣi</i> . |

Devendra or Devanabhatta

According to Prof. Ramakrishna Kavi, he was a resident of Gopācala (Gwalior) and flourished in the second half of the

14th century. He wrote his book, *Samgīta-muktāvalī*, in about 1429 A.D. It has not been published so far. I saw a manuscript copy of the book in the Sri Venkateśvara Library, Tirupati. The book has been referred to in *Samgīta-Śiromaṇi*.

Bhuvanānanda

He was a Maithila but had settled down in Bengal. He flourished in the 14th century. His *magnum opus* is *Viśvaprādīpa* which includes the treatment of many sciences and arts known in his day. The portion on music is called *Samgītāloka*. It contains six chapters, viz., (1) *Nāda*, etc., (2) *Rāga* (3) *Tāla* (4) *Gīta* (5) *Prakirṇa* or miscellaneous (6) *Vādyā*. He quotes many old writers on music. His book has not yet been published.

Bhaṭṭa Mādhava

He was a resident of Varanasi. He wrote a book, *Samgita-candrikā* or *Samgīta-dīpikā*, in about 1400 A.D. He has followed the *Rāga-Rāginī* classification and is referred to by Raghunātha. There is a manuscript copy of his book in the Sarasvati Mahal Library, Tanjore.

Umāpati

A book named *Aumapatam* by Umāpati or Umāpatiśvarya of Chidambaram has been published (in 1957) by the Government Oriental Library, Madras. It has forty chapters. It touches on all the important topics of music-*svara*, *jāti*, *mūrchanā*, *prabandha*, *rāga*, *vādyā*, etc. 36 *Śuddha Rāgas* are mentioned in the book, and from them are derived *Sālaga Rāgas*, numbering 63. Many standard compositions or *Rūpas* have also been mentioned.

Many varieties of *Dhruvā* are also mentioned in this book. The *rasa* and *tāla* of each *dhruvā* and the benefit that it confers on the singer are also mentioned.

Many varieties of *veṇu* or flute, together with a description of each variety, are given in this book. The *viṇā* together with its parts has also been described.

101 *tālas* are mentioned as important ones, but their description is not given.

The book accepts the philosophy of *Śaiva Agamas*, and seems to be based on a very old Tantric tradition. It describes musical topics in the form of a dialogue between Śiva and Pārvatī. The author believes that the entire creation is only an elaboration of certain musical notes. Unfortunately, details of the various topics dealt with are not given, and so the book is obscure at many places.

M. Krishnamachariar says in his *History of Classical Sanskrit Literature* that Umāpati flourished in the 12th century A.D. The editor of the book says that he must be assigned to the early centuries of the Christian era. He is certainly older than Bharata and cannot be assigned such an early date. He seems to be older than Maṭaṅga also, but it appears that he is earlier than Śārṅgadeva. His work has been referred to by Kallinātha who gives profuse quotations from Umāpati in his commentary on *Samgīta-ratnākara*. It contains a very old tradition of Indian music and requires a very patient research in tracing its link with the ancient and mediaeval music of India.

Vema

Vema or Vemabhūpāla was the king of Koṇḍaviḍu in Andhra. He belonged to the royal family of the Reddis. He was a master of both *Samgīta* and Poetics. His work on music is known as *Samgīta-cintāmaṇi*. He has also written a book on poetics, known as *Sāhitya-cintāmaṇi* and has commented on *Amarukaśataka* and *Gāthāsaptasatī*. He patronised the poets Śrinātha and Vāmana-bhaṭṭabāṇa.

Only the portions on *Vādyā* (instrumental music) and *Nṛtta* (dance) of *Samgīta-cintāmaṇi* are available. The portion on *Gīta* (vocal music) is lost. The book has not yet been published. He flourished in about 1400 A.D.

Siṅgaṇārya

Siṅgaṇārya was the author of a book named *Bharatamiti*. The book has not yet been published. He probably flourished in the 14th century A.D.

Siṁhabhūpāla or Siṅgabhūpāla

He was a great musicologist. He was the first writer who commented on the *Samgīta-ratnākara* of Śārṅgadeva. In a work on poetics called *Rasārṇava-sudhākara*, Siṁhabhūpāla gives enough information about himself. He was a king and lived in his ancestral city of Rājācala in the South. His kingdom lay between the Vindhya mountains and Śrī Śaila.

The commentary of Siṁhabhūpāla on *Samgīta-ratnākara* is known as *Samgīta-Sudhākara*. It is a very lucid commentary and elucidates many difficult points in detail. He says that as the Science of Music as propounded by Bharata, Dattila, Kohala and others had become unintelligible, Śārṅgadeva took pity on music-lovers and tried to expound the ancient music in words that may be intelligible to his contemporaries. Śārṅgadeva wrote his book in the 13th century, but by 14th century his book also became difficult for comprehension. Hence Siṁhabhūpāla wrote a commentary on it. He flourished in the 14th century.

Paṇḍita-maṇḍalī

Paṇḍita-maṇḍalī was a conference of music-scholars who prepared a book called *Samgīta-Śiromaṇi*. This has an interesting history. In the 15th century, there was a kingdom of Kadā, at a distance of about 40 miles from Allahabad. The place is still known as Kadā. The rulers of this kingdom were great lovers of music.

During the reign of Ibrāhim Shāh Shārqi of Jaunpur (1402-1436 A.D.) there was a feudal chief of Kadā named Malik Sultāna. His son, Bahādur Malik, was greatly interested in music. Wherever he went, he tried to find out manuscripts on

music. In this way, he built up a large library of books on music. He now invited all the great scholars of music in India and charged them with the work of preparing a book on Indian music after a discussion among themselves. Differences about various musical theories and *rāgas* had arisen in the country; some of the topics dealt with in the ancient books had become obscure and were no longer intelligible. Bahādur Malik placed his big library at the disposal of the scholars and asked them to prepare a book in which obscure points may be cleared, common features of the *rāgas* may be evolved and the link between the ancient music and the music prevalent in his time may be established. This was the first conference of its kind in India. The Paṇḍits met day after day, month after month, read the important books through, discussed the various points among themselves, and finally noted down the points on which all were agreed.

There were a good many performers of music in India, but so far as the science of music was concerned, it was slowly being forgotten. Bharata's *Nāṭya-Śāstra*, the most ancient authority on music, was not available anywhere in Northern India. A copy of the book was brought from the South for the use of the conference. The book that resulted out of the discussion of the scholars is known as *Samgīta-Śiromaṇi*. About twenty books were selected and laid for scrutinization by the scholars. The names of the books which were utilized by the scholars are given in *Samgīta-Śiromaṇi*. Some of the books mentioned by them are not available anywhere now.

Bharata's *Nāṭya-Śāstra* which the authors used contained, according to them, one lakh and twenty-five thousand *ślokas* (*sapāda-lakṣam*). That edition of Bharata has completely disappeared. The edition of Bharata's *Nāṭya-Śāstra* available at present does not contain more than 6,000 *ślokas*. *Bhāvaprakāśa* states that Bharata made two epitomes of *Nāṭyaveda*, one containing 12,000 *ślokas* and the other containing 6,000 *ślokas*. It is difficult to ascertain whether the Paṇḍits had an access to an

edition of *Bharata* which actually contained 1,25,000 *ślokas* or whether they based their statement on mere hearsay.

The name of the authors of *Śaṁgīta-Śiromaṇi* is given as Paṇḍitamāṇḍalī, i.e., a conference of scholars. The date of the composition of the book is given as *Vikrama* era 1485, which works out to about 1429 A.D. The book contained about 5 to 6 sections, but unfortunately even with the most vigorous search of scholars, only two chapters of the book have been traced. Manuscripts of the book are found in the library of the Royal Asiatic Society of Bengal, Calcutta, and that of the Maharaja of Bikaner, but both of them are incomplete. If the whole book had been discovered, it would have thrown a great light on the transitional stage of our music.

Kumbha

Rāṇā Kumbhakaraṇa or Kumbhā as he is popularly called was one of the greatest rulers of India. He ascended the throne of Mewar in Chittoragarh or Citrakūṭa in 1433 A.D.

He was a great warrior, a great poet, a great literary critic, a great builder and a great musician. He defeated Sultan Mahmud of Malwa and built in about 1448 A.D. the tower Kīrtistambha or Jaistambha to commemorate his victory. He also fought successfully against the Sultans of Gujarat and Nagaur and the rulers of other neighbouring kingdoms. The most surprising feature of his life was that though more than two-thirds of his reign were spent in war, he could still find time to devote to literature and arts.

He is credited with proficiency in the *Vedas*, *Smṛtis*, *Mīmāṃsā*, *Upaniṣads*, *Vyākaraṇa*, *Sāhitya* and *Śaṁgīta*.

He wrote the famous commentary, *Rasikapriyā*, on Jayadeva's *Gīta-govinda*, and a commentary on the *Caṇḍīśatakam* of Bāṇa Bhaṭṭa. He is also said to be the author of *Saṅkṣepa-Kāmaśāstram*. He had such a great mastery of dramatic art and literature that he was known as the new

Bharata. He wrote four dramas in which he made use of four regional languages.

Out of 84 forts in Mewar, as many as 32 forts are said to have been built by Rāṇā Kumbhā. He also got a number of temples built of which Kumbhasvāmī and Ādivarāha are very famous. The temple of Ekaliṅgaji had been partially destroyed. Kumbhā got it rebuilt with the addition of an annexe called Kumbha-maṇḍapa.

His most famous book on music is *Samgīta-rāja*. This is called *Samgīta-mimāṃsā* also. He closely follows *Samgīta-ratnākara*, but he has also consulted Abhinavagupta, Vipradāsa, Aśoka, Devendra, Madana and Paṇḍitamāṇḍalī. He has given a very elaborate treatment of the various topics concerning music. In the construction of *vīṇās* and *vaṃśas* (flutes), he gives many details which go to prove that he had a practical knowledge of these instruments. He describes chiefly *nakula*, *pināki*, *svaramaṇḍala*, *mattakokilā* and *kinnari*. This is the most comprehensive book on music and contains 16,000 *ślokas*. The book has been edited by Dr. (Miss) Premlata Sharma and recently published by the Banaras Hindu University.

His *Rasikapriyā* commentary on *Gita-govinda* is the only commentary that throws some light on the music of Jayadeva.

It is evident that Rāṇā Kumbhā who had to fight a number of battles could not have found time to write a voluminous book like *Samgītarāja* himself. He surely must have asked his court Paṇḍits to do the spade work, but the entire book must have been written under his supervision. It is just possible that, as Dr. (Miss) Premlata thinks, the major part of the book may have been written by Kāṇha Vyāsa.

His court Paṇḍits may have largely contributed in editing other books also, the authorship of which is attributed to Kumbhā. *Samgītarāja* was finished in V. *samvat* 1509 (1452 A.D.).

Another book on music which Kumbhā is said to have written is *Sūḍa Prabandha* which has been discovered recently.

Kumbhā had a court musician named Sāraṅga Vyāsa. This book may have been written with his aid.

Towards the close of his life, he became insane. His eldest son, Udaikaran, stabbed him to death in 1468 A.D. In Rajasthan, Udai was known as Ūdā Hatyārā, Udai the murderer. Udai ascended the throne, but could not retain it as the nobles of Mewar turned against him owing to his foul deed, and had to leave Mewar and take shelter elsewhere.

Caṇḍidāsa

He was a great *Vaiṣṇava* poet and musician of Bengal. It is difficult to find out the exact time when he flourished because there were two or three poets in Bengal bearing this name. In all probability, the poet-musician Caṇḍidāsa, flourished between 1350 and 1430 A.D. He utilized some popular regional *rāgas* like *Kodā*, *Dhānuṣī*, *Varālī*, *Pahārī*, *Āhera-Rāmagiri*, *Deśa-varālī*, *Bhatiālī* and used some new *tālas* like *Yati-Krīḍā*, *Laghuśekhara*, *Kuduka*.

The *Vaiṣṇava* poets of Bengal were developing a new type of devotional music full of fervent devotional poetry depicting the love of Rādhā and Kṛṣṇa. Rādhā represents the human soul, and Kṛṣṇa the divine Lord. The music evolved by the poet-musicians of Bengal had all the dignity of *dhruvapada* without its rigidity. The *rāgas* chosen were those that reflected the emotion of the devotional poems. Many new *tālas* were invented to express the emotional mood of love and *viraha* (separation). Caṇḍidāsa made a notable contribution to the development of *saṅkīrtana* music.

Bālarbodhana

According to Prof. Ramakrishna Kavi, this was a commentary on Bharata's *Nāṭyaśāstra* and was composed in about 1350 A.D. The book is not available now.

Saṅgīta-muktāvalī

There are two books of the same name. One was written

by Devaṇabhaṭṭa, the other by Devendrabhaṭṭa. The first one was written in about 1400 A.D. The second one written by Devendrabhaṭṭa was obviously written later, for Devendrabhaṭṭa often quotes from Devaṇa's book.

•Kallinātha

He was a great musicologist. His father's name was Lakṣmīdhara and grandfather's Vallabhadeva. He lived in the time of Immadi Devarāya alias Mallikārjuna, king of Vijayanagar, also known as Vidyānagarī. Immadi Devarāya ruled over the empire of Vijayanagar from 1446 to 1465. He was the patron of Kallinātha, and it was he who asked him to write a commentary on *Śaṁgīta-ratnākara*. It is clear that Kallinātha must have lived in the second half of the 15th century A.D. His commentary is known as *Kalānidhi*. Kallinātha called himself Catura Kallinātha in his commentary. His commentary is concise but precise and throws a good deal of light on Śaṁgadeva's text.

Vidyāpati

Vidyāpati of Mithilā (in Bihar) was a great composer. There were many great poets in India during this time, but their poems could not be easily set to music. Vidyāpati's compositions were full of musical quality. Both from the point of view of *rāga* and *tāla*, they lent themselves beautifully to musical setting. From the point of view of poetic quality also, his songs were superb. He wrote his songs in Maithili which is a very sweet language. He flourished in the 15th century and graced the courts of many kings of Tirhut of whom Śiva Simha is the most well-known. Vidyāpati was a contemporary of Caṇḍidāsa. According to some writers, he was born in 1359 A.D., and passed away in 1446 A.D.

Gopendra Tippa Bhupala or Govinda Tippa Bhūpāla

At some places, his name is given as Govinda, at some

other places as Gopendra. Gopendra Tippha Bhūpāla (1423-1446) was a king of the Sāluva dynasty of Vijayanagara. He wrote *Tāladīpikā* on *Mārga* and *Deśī tālas* in three chapters. Copies of his book are available in Madras and Tanjore libraries.

Sultan Husain Sharqī

Firūz Shāh Tughlaq, while going to Bengal, halted at a small town in 1359 on the bank of the river Gomati. The town impressed him and to perpetuate the memory of his cousin Sultan Muhammad Jauna, he founded at this place the city of Jaunpur, named after his cousin.

Sultan Mahmūd, the last Tughlaq king of Delhi, conferred on his favourite Malik Sarvar the title of *Malik-us-Sharqī* (chief of the east) and appointed him governor of the eastern province of the empire. Soon enough, the successors of Malik Sarvar threw off the yoke of Delhi and established the Sharqī kingdom of Jaunpur.

The last king of this dynasty, Sultan Husain Shāh Sharqī, ascended the throne in 1458 A.D. He was greatly interested in music and gave a fillip to the *khyāla* style of singing. It is said that Amīr Khusrava's *khyāla* was known as *Qawwālī Khyāla* and Sultan Husain Sharqī's *khyāla* was known as *Kalāvanti Khyāla* i.e., Amīr Khusrava took *qawwālī* as the base of his *khyāla* style, whereas Sultan Husain Sharqī took the artistic forms prevalent in the country as the base of his *khyāla*. Whether Khusrava ever formulated the *khyāla* style has been questioned by some scholars but Sultan Husain Sharqī's formulation of this style is beyond doubt. Abul Fazl mentions in *Ain-i-Akbarī*, a kind of song known as *Cutkalā* which was prevalent in Jaunpur. In *Saṁgīta-Dāmodara*, it is said that *Rāsaka Prabandha* is popularly known as *Cutkalā*. Śubhankara, the author of *Saṁgīta-Dāmodara* says *rāsakaḥ cutukita iti prasiddhāḥ* (p. 26 Calcutta edition) i.e., *Rāsakas* are popularly known as *cutukila*. *Cutkala* or *cutkalā* was a local variety of *Rāsaka Prabandha*, and Sultan Husain Sharqī evolved *Rāsaka*

Prabandha or *Cutkala* into a new form of *khyāla*. *Jaunpurī* and *Jaunpurī-vasanta Rāgas* are said to have been invented either by him or the musicians enjoying his patronage.

Rājā Māna Singh Tomara

He was the ruler of Gwalior. The period of his rule is variously given as 1485 to 1516 or 1517 A.D. or 1486 to 1519 A.D. The latter seems to be the correct period of his reign. Mr. Popley has committed a very grave error in calling Rājā Māna Singh a minister of Akbar. He says, "Rājā Māna Singh of Gwalior, one of the greatest of Akbar's ministers, was also a great patron of music and is said to have introduced the *Dhrupad* style of singing" (*The Music of India*, p. 17, 2nd edition). Akbar was proclaimed king on 14th February, 1556. Rājā Māna Singh of Gwalior died in 1517 or 1519 A.D. How could he be a minister of Akbar? It was another Rājā Māna Singh who was a minister of Akbar. Rājā Māna Singh of Gwalior was a Tomar Rājputa whereas Rājā Māna Singh, a minister of Akbar was a Kachwāhā Rājputa. Rājā Māna Singh Tomar was the ruler of Gwalior, whereas Rājā Māna Singh Kachwāhā, minister of Akbar was the ruler of Amber (in Jaipur).

Rājā Māna Singh Tomar of Gwalior was both a musicologist and a patron of music, whereas Rājā Māna Singh Kachwāhā of Amber was only a patron of music. It was Rājā Māna Singh Tomar of Gwalior who lent a hand in the development of *dhrupada* style, and not Rājā Māna Singh Kachwāhā of Amber, minister of Akbar. *Dhrupa* was a form of *Salag Sūda Prabandha*. This form of *prabandha* (a kind of musical composition) was current ever since 8th or 9th century A.D., but became popular later on and with a slight modification came to be known as *dhrupada*. Some say that Rājā Māna Singh invented the *dhrupada* style of singing. This is not correct but he certainly played a very important part in the development, popularisation and propagation of *dhrupada*.

Rājā Māna Singh was both a practical musician and a musicologist. He was a great lover and patron of the art of

music, and had gathered in his court such great *Nāyakas* (musicologists-cum-musicians) as Macchū Bhānu or Bhannu Lohanga, Dallu, Bhagavana, Dhondu, Carjū, Bakhśū, Baijū, Mahmūda and Karṇa.

Faqir-ullāh gives in his *Rāga-darpaṇa* the names of Mahmūda and Karṇa among the musicians of Rājā Māna Singh's court. These names are not found in other lists. Nāyaka Baijū and Nāyaka Bakhśū were the two great musicians who helped Rājā Māna Singh most in developing the *dhruvapada* style of composition and singing. Almost every day a musical sitting was held in his palace, and discussions took place among the musicians about the form and structure of the various *rāgas* and *tālas*.

Faqir-ullāh says in his *Rāga-darpaṇa* that one Pāṇḍaviya of Telingānā came from the South on a pilgrimage of Kurukṣetra and hearing the great fame of Rājā Māna Singh as a great patron of musicians, he went to Gwalior. Rājā Māna Singh received him with great honour and he became a member of his brilliant galaxy of musicians. This Pāṇḍaviya was a great musicologist. He had mastered all the great books on music. With his help and that of other great musicians of his court, Rājā Māna Singh compiled a book on music, known as *Māna Kutūhala*. This book was probably written between 1495 and 1506, for Rājā Māna Singh had to fight many battles afterwards against his enemies and could have hardly found time to write such a book.

The book is important in three respects. Firstly, this is the first book on music written in Hindi. Secondly, from the list of the *rāgas* given, we can know what *rāgas* were current during Rājā Māna Singh's time. Thirdly, Rājā Māna Singh has analysed practically every *rāga* in use in his time and says what particular *rāgas* entered as constituents of each *rāga*. In 1670 A.D., Rājā Māna Singh's *Māna-kutūhala* was translated into Persian by Faqir-ullāh, under the title *Rāga-darpaṇa*. Faqir-ullāh was a subedar of Kashmir, during the reign of

Aurangzeb and a great lover of music. He speaks very highly of Māna Singh as a musician. He says that Māna Singh was the greatest musicologist of his time and it is very likely that he will remain the greatest of all time. There is certainly some exaggeration in this, but Rājā Māna Singh was undoubtedly one of the greatest.

Faqir-ullāh says in the first chapter of *Rāga-darpaṇa* that in translating *Māna-kutūhala*, he has added something of his own at places. *Rāga-darpaṇa*, therefore, cannot be said to be an exact translation of *Māna-kutūhala*. A Hindi translation of Faqir-ullāh's *Rāga-darpaṇa* has been brought out by Shri Harihara-nivāsa Dvidevī of Gwalior.

His Highness the late Raza Ali Khan Saheb, Nawab of Rampur told me that he had in his possession a copy of the original *Māna-kutūhala* of Rājā Māna Singh. His original book, if it could be published, would be an acquisition to musicologists.

There is a romantic incident connected with the life of Rājā Māna Singh. It is said that Rājā Māna Singh had once gone out for a hunt to the village Rāī in Gwalior state. There he saw one girl, called Mṛganayanī (fawn-eyed) who was exceedingly beautiful. She was also wonderfully brave. Two buffaloes were fighting. Mṛganayanī caught them by the horns and succeeded in separating the fighting buffaloes. Rājā Māna Singh was charmed by the beauty and bravery of this girl, and proposed marriage to her. She made two conditions, viz., that a separate palace should be built for her, and that arrangement should be made for bringing water for her use from her village, Rāī. She belonged to the Gūjara clan, a clan of cowherds. She is, therefore, generally known as Mṛganayanī Gūjarī. Some writers have misunderstood the word Gūjarī, and say that she belonged to Gurjara *deśa* or Gujarat. Even such a great scholar as Cunningham fell prey to this confusion and calls her *Guzerati Queen* (vide Archaeological Survey of Indian Reports, Vol. II, 1862, pp. 387-388). She actually belonged to Rāī, a

village in Gwalior state and was called Gūjarī because she belonged to the Gujara clan. Rājā Māna Singh accepted both her conditions. A palace was built separately for her in the Gwalior fort and is known till today as Gūjarī Mahala, and residents of Gwalior say that water was brought from Rāī to Gūjarī Mahala through a pipe.

It is said that Rājā Māna Singh asked his court musician Baijū to give lessons to her in music and the *rāgas* *Gurjarī* or *Gūjarī*, *Maṅgala Gūjarī*, *Bahula Gūjarī* and *Māla* or *Mālava Gūjarī* were invented by Rājā Māna Singh with the assistance of his court musicians to commemorate the memory of Gūjarī. But *Gūrjarī* has been mentioned as a *bhāṣā-gīti* of Ṭakka Rāga in *Brhad-deśī* by Matanga who flourished in 14th century A.D. This shows that this was a very old melody-type. *Maṅgalī* and *Gūjarī* have also been mentioned by the same writer as *bhāṣā-gītīs* of *Pañcama*. So these *rāgas* appear to be very old and could not have been taken up by Māna Singh. This *rāga* has also been mentioned as a *Rāginī* in many old systems of *Rāga-Rāginī* classification. According to Someśvara Deva, *Gūjarī* was the *rāginī* of *Bhairava Rāga*; according to another scheme of classification it was the *rāginī* of *Mālava Rāga*; according to *Rāgārṇava*, it was the *rāginī* of *Pañcama Rāga*; according to *Pañcama Saṁhitā*, it was the *rāginī* of *Vasanta*. In any case, *Gūjarī* was an old melody type. Probably, this *rāga* derived its name from *Gurjara* (Gujarat) where it was mostly prevalent. In fact, Nānyadeva (1097-1133) mentions *Gurjarī* as one of the *Deśākhya Rāgas* i.e., *rāgas* named after a *deśa* or region. *Bahulī Gurjarī* has been mentioned by Locana Kavi in his *Rāga-taraṅginī* as a derivative of *Gaurī Saṁsthāna*. Locana Kavi has used the word *Saṁsthāna* in the sense of *Thāṭa* or *Mela*. His *Gaurī Thāṭa* was the same as our modern *Bhairava*. We have seen above that many writers regard *Gūjarī* or *Gurjarī* as a *rāginī* of *Bhairava*. *Māla* or *Mālava-Gūrjarī* seems to be a cross between *Mālava* and *Gurjarī Rāgas*.

Is then the popular tradition that a *Gūrjarī Rāga* was

invented to immortalize the memory of Mṛṅganayanī or Mṛṅganayanā Gūjarī entirely baseless? Baijū Bāwra who was the court musician of Rājā Mān Singh is said to have invented *Gūjarī Torī*. Perhaps this was the *Gūjarī Rāga* which was named after the favourite queen of Rājā Māna Singh.

Jagaddhara

He lived in about 1500. He was the author of *Samṅīta-sarvasva*. This work is based on *Samṅīta-ratnākara*, and certain portions of it are mere poetic renderings of Kallinātha's commentary on *Samṅīta-ratnākara*.

Lakṣmīnārāyaṇa

He was the author of *Samṅīta-sūryodaya*. He enjoyed the patronage of Kṛṣṇadevarāya, the ruler of Vijayanagara (1509 to 1529 A.D.). Lakṣmīnārāyaṇa, therefore, flourished in the 16th century. His work deals with *Tāla*, *Prabandha* and *Nṛtta*. He has given one hundred new *tālas* as *deśī tālas* (i.e., *tālas* used in certain regions). His father Viṭṭhala wrote a Telugu commentary on *Samṅīta-ratnākara* where he speaks of Ghiyāsuddīna, Sultan of Mandava in Gujarat, as having given 3,000 *tolas* of gold to his father as a mark of his appreciation of the great proficiency he had attained in music. Lakṣmīnārāyaṇa was known as *Rāyavayakāra* which, according to Dr. Raghavan, is a corruption of *Rājavāggeyakāra*, meaning royal composer. *Vayakāra* is a corrupt form of *ubhayakāra* which means well-versed in both (*ubhaya*) *mātu* and *dhātu* i.e., composing the verbal text (*mātu*) and setting it in proper tune (*dhātu*). The book is available in the Madras Government Oriental Manuscripts Library (published by Indira Kala Sangita Vishwavidyalaya in 1986-Ed.)

Acyutarāya

He was the half-brother of Kṛṣṇadevarāya of Vijayanagara and ascended the throne of Vijayanagara in 1530 after the death of his brother. He was greatly interested in music, and wrote *Tālakalāvardhi*. It is a critical work on *tāla*. He quotes in his

book *Samgīta-candrodaya*, *Maṇidarpaṇa*, *Vidyāvinoda*, *Caturasabhāvilāsa*, *Tālakalāvilāsa*, *Nṛttacudāmaṇi*, *Kātyāyana*, *Samgītārṇava*, and Rāṅgarāja's *Bharatabhāṣya*. None of these works is now available. There is also a Telugu commentary on the book. One Somabhaṭṭa is said to have written the Telugu commentary. Since Somabhaṭṭa's name occurs in the middle of the book, some scholars think that the original work as well may have been written by Somabhaṭṭa who may have given the name of his patron, Acyutarāya, as the author of the book.

Kṛṣṇadāsa

He wrote *Gīta-prakāśa* in the first half of the 16th century. He enjoyed the patronage of King Nārāyaṇa Gajapati of Orissa.

Nāyaka Baijū Bāvarā

Nāyaka Baijū Bāvarā was one of the court musicians of Rājā Māna Singh of Gwalior. He was universally acknowledged as *Nāyaka*. One who was both a great musicologist and a great performer was known as a *Nāyaka*.

His real name was Baijanātha. Baijū was the short form of Baijanātha. The word *Bāvarā* literally means *one demented*, *one gone mad*. The word *Bāvarā* was attached to his name as an appellation, because he was always lost in music and was forgetful of things mundane. Some say that he was called *Bāvarā*, because he belonged to a Bāvara clan in Gujarat. According to tradition, he was called *Bāvarā* only because he was so deeply engrossed in music that he lost all interest in the ordinary concerns of life.

The consensus of opinion among scholars is that he was born in Cāmpāner in Gujarat and was a Nāgara Brahmin. The great Hindi novelist, Sri Vṛndāvana Lāla Varma, who has written the famous novel *Mṛganayanī*, a historical romance on the favourite queen of Rājā Māna Singh says in a letter to Dr. Satyendra published in a critical appraisal of *Mṛganayanī* that his researches lead him to the conclusion that Baijū Bāvarā was

a resident of Canderī and received his training in music from some great *guru* in Canderī itself. Canderī is at a distance of about 45 miles from Gwalior. Sri Varma has not given the ground on which he has reached this conclusion. He was, for some time, in the employment of Rājā Singh, the ruler of Canderī. Because of his association with Canderī, some may have thought that he was born there.

Sri Prabhudayāla Mīṭala says in his book *Baijū Aur Gopāla* that he was born in about 1443 A.D. He certainly flourished in the 15th century A.D. but the exact date of his birth is not known. His father died when he was only a small boy and so his mother went away with him to Mathura. Baijū was a deeply religious man, and has given expression to his feeling of devotion to Kṛṣṇa and the goddess Kālī in many of his compositions. His early life in Mathura where he came in contact with many saints may have been responsible for the religious bent in his life.

It is not known from whom he received his training in music. Some say that he was the pupil of Swāmī Haridāsa of Mathura, but this does not appear to be correct, for Baijū was far senior to Swāmī Haridāsa in age. We can only hazard a guess that he probably received his training in music from some great teacher in Mathura or Gwalior.

Baijū was a court musician of Rājā Māna Singh Tomara of Gwalior for a long time. In all probability, he gave lessons to Mṛṅgayanī in music. He seems to have invented the *Rāga Gūjarī Torī* to immortalize the name of Mṛṅgayanī Gūjarī. He helped Rājā Māna Singh Tomara in developing the *dhruvapada* style of music. Gwalior had become the centre of musical culture in northern India because of the great interest that Māna Singh took in this great art. Abul Fazl has given in his *Ain-e-Akbarī* a list of the musicians employed in Akbar's court. Out of 36 musicians in this list, 15 belonged to Gwalior. Abul Fazl does not mention Baijū by name. He says, "When (Rājā) Māna Singh (Tomar) ruled as Rājā of Gwalior, with the assistance of Nāyaka Bakshū, Bacchū and Bhānu, who were the most

distinguished musicians of their day, he introduced a popular style of melody (*Dhruvapada*) which was approved even by the most refined taste." Abul Fazl mentions Bakshū, Bhānu and Bacchū as helping Rājā Māna Singh in developing the *dhruvapada* style. Who was this Bacchū? No musician of this name is known in the history of music. I am inclined to think that it was Baijū who became Bacchū owing to the vagaries of the Arabic script. Whether Abul Fazl has mentioned his name or not, the fact remains that Baijū was the most brilliant star in the galaxy of musicians that adorned Rājā Māna Singh's court.

When Rājā Māna Singh died, his son Vikramāditya Singh ascended the throne. He was attacked by Ibrāhīm Lodi of Delhi and defeated. After he lost Gwalior, his court musicians migrated to different places. Baijū accepted a situation in the court of Sultan Bahādur Shah of Gujarat. Abul Fazl also says that he 'passed into the service of the Sultan Mohammad of Gujarat where the new style came into universal favour'. Only he spells Baijū as Bacchū. Baijū can easily become Bacchū in the Arabic script in *ghasīṭa* (style of rapid writing).

There is an interesting anecdote about Baijū. Humāyūn led an army against Sultan Bahādur Shāh of Gujarat. Bahādur Shāh had taken shelter in the fort of Māṇḍu in Mālwa. Humāyūn laid siege to the fort. Bahādur Shāh managed to escape. The fort was captured by the besieging army. Humāyūn ordered general massacre of Bahādur Shāh's army. Baijū had also come to Māṇḍu with Bahādur Shāh. He was caught by a Moghul soldier who wanted to kill him. Fortunately, a *Risaldar* of Humāyūn who knew Baijū happened to pass by that way. He got down from his horse and asked Baijū to accompany him. They reached where Humāyūn was sitting supervising the general massacre. The Moghul soldier who had caught Baijū also came there and complained to Humāyūn that though Baijū was his prisoner, the *Risaldar* had forcibly taken him away. Khushāl Beg Kurchī, one of the officers of Humāyūn recognised Baijū, and said to Humāyūn, "Your Majesty, this man is a prince

among musicians. There is hardly a musician in Hindustan who can match him". Humāyūn turned towards Baijū and said to him, "If you are really a musician, I would like to hear you right now". Baijū started singing, and Humāyūn and everybody else who was there were greatly charmed by his music. Humāyūn said to him, "Ask for anything you like, and it shall be granted unto you". Baijū said, "Stop the massacre, Sir". The massacre was immediately stopped by the order of Humāyūn. Humāyūn said, "Ask for anything more you want". Baijū said, 'A dear relative of mine is imprisoned. I request you for his release'. Humāyūn said, "This is granted". He fastened his own quiver to the waist-band of Baijū, presented him a horse, and ordered some of his men to accompany Baijū, saying "Release all those from prison whose freedom this great musician desires". Many were set free at the instance of Baijū. Some officers of Humāyūn complained to him that Baijū did not get only his own relatives released but was getting both relations and strangers released. The emperor said, "This is a very small matter. Had he asked my kingdom today, I would not have turned my face, but would have given it to him most readily". (*Mirat-i-Sikandari*, tr. by F.L. Faridi, p. 193). Sikandar-bin-Muhammad, the writer of *Mirat-i-Sikandari* refers to this incident in his work, and says that he had heard this from his father who was in the service of Humāyūn and who was an eye-witness to the incident.

Baijū was for sometime with Humāyūn, but he was so loyal to the old patron, Sultān Bahādur Shāh, that he went back to him. When Baijū met Bahādur Shāh, the Sultān exclaimed, "I have regained whatever I had lost".

As this has been vividly described in *Mirat-i-Sikandari* which gives the history of Gujarat, this may be taken to be true. Only the name of Baijū has been mis-spelt there. Sir E.C. Bayley in his *History of Gujarat* says "that the name is variously spelt". There are two translations of *Mirat-i-Sikandari*—one by E.C. Bayley and another by F.L. Faridi. The above account is based on Faridi's translation. Both the translations

are now out of print. In the original, the name *Mañjhu* occurs instead of *Baijū*, but even a tyro in the musical history of India knows that it was *Baijū* and not *Mañjhu* who was in the service of *Bahādur Shāh*. Persian writers hopelessly mispronounced and mis-spelt the names of Hindus. *Bakhśū* was another musician in the service of *Bahādur Shāh*, but as a performer *Baijū* enjoyed a greater reputation than *Bakhśū*. So the musician referred to in the above account must have been *Baijū*. *Mañju* or *Mañjhu* was also a great musician of the time, but it is not known whether *Mañjhu* was in the service of *Bahādur Shāh*. Secondly, the most favourite musician of *Bahādur Shāh* was *Baijū*. He took *Baijū* with him wherever he went. It was *Baijū* who went with *Bahādur Shāh* to *Māṇḍu*. The writer of *Mirat-i-Sikandarī* has mentioned *Mañjhu* in place of *Baijū* owing to some confusion.

Some are of the opinion that it was *Bakhśū* who was brought as prisoner before *Humāyūn* and charmed him with his music. This again is not correct.

Sādiq Alī Khān of Delhi wrote a book on music named *Sarmāye-lsārata* which was published in 1866 A.D. *Sādiq Alī Khān* was fully acquainted with the important aspect of Indian music as described in *Saṁskṛta* works as is evident from the numerous references he has given to these works in his book. This is the most informative book ever published in Urdu. Unfortunately, it is now out of print. He maintains that it was *Baijū* who sang before the Emperor. He even quotes the following Persian song which *Baijū* sang—

“Kase namānd ki dīgar bategh nāz kus hī

Magar tū zindale kunī ālame va baṛ kushī.”

“None has survived whom you may put to death with your sword. All that is open to you now is to bring the dead back to life and then put them to death.”

On page 318 of his book, *Sādiq Alī* says, “some people say that *Bakhśū* and *Baijū* are one and the same person. But this is wrong. *Bakhśū* was the pupil of *Baijū*.”

According to tradition, there was a musical contest between Baijū and Gopāla Nāyaka. Some have confused this Gopāla Nāyaka with the famous Gopāla Nāyaka who flourished during the reign of Alāuddīn Khaljī. Baijū could not have entered into contest with Gopāla Nāyaka who lived nearly 300 years earlier. There is a reference to a contest of Baijū with Gopāla in many *dhruvapadas*. It cannot, therefore, be dismissed as a mere figment of imagination. The fact seems to be that there was another musician by the name Gopāla. His full name was Gopāla Lāla. He had also earned the title of *Nāyaka*. Gopāla Nāyaka with whom Amīr Khusrava is said to have a contest was a musician of Southern India, and had come to Delhi at the invitation of Alāuddīn Khaljī. Gopāla Nāyaka with whom Baijū is said to have a contest was a musician of Northern India. It is said Gopāla Nāyaka or to give his full name Gopāla Lāla Nāyaka was badly worsted in this contest. Tānasena also refers to this contest in one of his *dhruvapadas* and speaks of Baijū with respect.

Some say that there was a contest between Baijū and Tānasena also. Even a film has been prepared on the basis of this hearsay. But this is a pure concoction. There is absolutely no historical evidence of such a contest. No *dhruvapada* of the time, whether by Baijū or Bakhśū or Gopāla or Tānasena, has made any reference to this contest, whereas the contest between Baijū and Gopāla has been referred to in the *dhruvapadas* of Baijū and Tānasena.

Gopāla Lāla seems to have been a junior contemporary of Baijū Bāvarā. Gopāla Lāla or Gopāla Nāyaka was also a good composer. A story is current among musicians that Gopāla was, at first, a devoted pupil of Baijū and later when Baijū became old, he became faithless and challenged him to a contest. There seems to be a fairly good evidence for the contest. Only it is not known where and when this contest took place. But there is no evidence that Gopāla had once been a pupil of Baijū.

Tradition says that Baijū melted a stone by his music and

that he drew to himself a deer by his melodious song and put a rosary round its neck. Baijū has referred to this in a number of his *dhruvapadas*. Tānasena has also referred to this in one of his *dhruvapadas*. It is difficult to say whether this was a fact or a mere panegyric.

Baijū enjoyed a long life. He passed away in about 1540 A.D.

Baijū was a great composer. The Sāhitya-Saṁsthāna of Mathura has published a collection of the important compositions of Baijū. In it seventy-five compositions are given in different *rāgas*. Kṛṣṇānanda Vyāsa has also collected a number of Baijū's *dhruvapada* compositions in his *Rāgakalpadruma*. Unfortunately, notation of these songs is not given. So it is not possible to gauge the musical beauty of these compositions, but we can form an idea of their poetic beauty. He invented a few *rāgas* of which *Gūjarī Torī* and *Bahādurī Torī* are justly famous. *Gūjarī Torī* was invented to immortalize the memory of Mṛganayanī (or Mṛganayanā) Gūjarī, the favourite queen of his earlier patron, Rājā Māna Singh of Gwalior, and *Bahādurī Torī* was composed in honour of his later patron, Sultan Bahādur Shāh of Gujarat. In one of his articles on music, Sir William Jones refers to a book called *Samgīta Okadeśā* by Baijū. This book is not available; nor has any other writer made a reference to it anywhere.

Gopāla Lāla (Nāyaka)

The place and date of birth of Gopāla Lāla are unknown. Probably he was born somewhere in Braja. Sri Prabhudayāla Mītala surmises that he was born in about 1493 A.D., and passed away in about 1563 A.D. He has not given the ground of his surmise. As has already been said, he was a junior contemporary of Baijū. Some say that he was a pupil of Baijū, but no clear evidence on this fact is available. Others believe that he was a pupil of Swāmī Haridāsa. In one of his *dhruvapadas*, he has invoked blessings on Sikander Lodī of Delhi and Raja Ramachandra of Baghalkhanda. This goes to prove that these

were his patrons, and he was in their service for some time. Sikander Lodī ruled in Delhi from 1489 to 1514 A.D. From this it is clear that Gopāla Lāla was a musician of the 15th century and a contemporary of Baijū. He was also a great musician and composer. Some of his *dhruvapada* compositions are available. In some of the *dhruvapadas* of Baijū, Gopāla Lāla and Tānasena, there are cross references about a contest between Baijū and Gopāla. It appears that a contest did take place between the two. In some of his *dhruvapadas*, Gopāla Lāla refers to his specialization in the singing of *Dhāru*. It seems he developed *Dhāru* which was prevalent in the South. The notation of his *dhruvapada* compositions is not available.

Carjū

Carjū was another great musician and composer of this period. He was one of the important musicians in the court of Rājā Māna Singh Tomar of Gwalior. He had invented a few *rāgas* of which *Carjū-kī-Mallāra* is justly famous. It is not known where he went after Rājā Māna Singh's death.

Bakhśū

Bakhśū was another important figure in the galaxy of musicians in the court of Rājā Māna Singh Tomar of Gwalior. He was a musician-cum-composer, and had earned the coveted title of *Nāyaka*.

He was *Ḍhoṇḍhī* or *Ḍhārḥī*. Most of the people of the *Ḍhoṇḍhī* or *Ḍhārḥī* caste were professional musicians. They were at first Hindus, but later on, they were converted to Islam. Like Baijū, he was one of those who helped Rājā Māna Singh in the development of the *dhruvapada* style of composition and singing. No information is available about the date and place of his birth and death and about the teacher from whom he learned music. After the death of Rājā Māna Singh, he went, according to Abul Fazl, to the court of Rājā of Kālīñjara. In 1526, he became one of the court musicians of Bahādur Shāh of Gujarat.

He composed many *dhruvapadas* and a few *horis* in *dharmāra tāla*. In Shahjehan's time, a thousand *dhruvapadas* were selected out of his compositions by the order of the Emperor and collected in a book form. Various titles were given to this book, viz., *Rāga-hāe-Hindī*, *Hazāra-Dhrupada-Nāyaka-Bakhshū*, *Sahasa-rasa* and *Rāgamālā*. There is a copy of the manuscript of this collection in the Indian Office and Bodleian Library in England. No notation of the songs is given in these manuscripts, but one can form an idea of the textual beauty of the songs. *Sahasa-rasa* has now been published in Devanāgarī script by the Saṅgīta Nāṭak Akādemi, Delhi; Dr. Premalata Sharma is the editor.

Purandaradāsa

About this time there flourished in South India the great composer, Purandaradāsa (1484-1564). He has left behind a precious legacy of sacred music. He was one of the immortal bards of Karnataka music. He was the son of a very wealthy merchant, named Viradappa Naika. *Naika* was title associated in the South with great businessmen, landlords and dignitaries. He was born in Purandara-gaṛha, a village near Humpi in Bellary District.

Eminent Paṇḍits were appointed as his teachers, and he soon acquired proficiency in Saṁskṛta, Kannada and music. He lost his parents when he was only twenty years of age. His father was a famous jeweller. Purandaradāsa carried on his ancestral business very successfully and amassed immense fortune. He came to be known as Navakoti Nārāyaṇa (a man of nine crores). He was, however, extremely miserly. Once a Brāhmaṇa came to him and requested him to contribute something for the *Upanayana* or the sacred thread ceremony of his son. Miserly as Purandaradāsa was, he asked him to come the next day without intending to give him anything. When the Brāhmaṇa came the next day, he asked him to come the next day again. The poor Brāhmaṇa went to him every day without getting anything. At last he went to his wife, Sarasvatī Bāī,

who was very religious-minded. He repeated his request to her. She took out her nose-screw and gave it to the Brāhmaṇa, saying "Sell it, and with the money that you get from its sale, perform the *Upanayana* of your son". The only famous jeweller's shop was that of Purandaradāsa. Thinking that he would get a fair price from that shop, the Brāhmaṇa took the nose-screw there for sale. Purandaradāsa was a past master in recognizing and evaluating precious stones. He at once recognized the precious gem set in the nose-screw of his wife and knew that in the whole town no one else had a gem of that quality and size. He sent a message to his wife to bring her nose-screw for verification. When the messenger wanted her to give her nose-screw for verification, the poor woman was greatly upset. She felt that she would be taken to task for giving away her precious nose-screw to the Brāhmaṇa. She decided to commit suicide. She went into her room, took water into a cup, and as she dropped one or two drops of poison in the cup, an exact replica of her nose-screw appeared in the water. She took it out, cleaned it, and thanking God for saving her life by this miracle, gave it to the messenger. He brought the jewel to Purandaradāsa and gave it to him. Seeing an exact replica of the nose-screw that he had given to his wife, he was wonder-struck and could hardly believe his eyes. He went home immediately and put a searching question to his wife, "I am a dealer in stone. I know full well that in the whole town there is no second stone like the one which is set in your nose-screw. Tell me the truth. How could you get another nose-screw with a gem of the same brilliance, quality and size." Sarasvatī Bāī was afraid but could not withhold the truth from him. She narrated to him the entire incident. Purandaradāsa stood non-plussed. He sent a servant, asking him to request the Brāhmaṇa to see him. The servant searched for the Brāhmaṇa throughout the town, but nowhere was he to be found. He came back and reported to Purandaradāsa that the Brāhmaṇa could not be traced. This proved to be the turning-point in the life of Purandaradāsa. Values changed completely with him. He felt

an irresistible call to spiritual life. He gave away all his property and wealth in charity and took to a life of poverty and devotion. Some secret spring-door in his soul was thrown open and he poured forth song after song in praise of the Almighty Lord. The first song that he composed in Kannada after the above incident was *Masahodenalla* in *Rāga Aṭhāṇā*.

In 1525, he received his formal initiation in yoga at the hands of Vyāsarāya. Henceforth, he became a devoted Haridāsa, and the fame of his compositions spread far and wide. He says in his *Mukhārī* song, *Vāsudevan Nāmāvalīya*, that the number of his compositions (*kṛtis*) ran to a staggering figure of 4,75,000. Hardly has any other musician in the whole world so many compositions to his credit. His *Devaranāmas* or *Dāsarapadagam* contain very lofty ideas and are sung throughout South India. In order to teach music through a series of graded lessons, he composed *Svarāvalī*, *Alaṁkāras*, *Pillāri gītas*, *Ghanarāga gītas* and *Prabandhas*. He has justly earned the title of *Ādiguru* (the first teacher) and *Karṇāṭaka-saṁgīta-pitāmaha* (the grand-father of Karnataka music).

He laid great stress on *Māyāmālavagauḷa* scale (corresponding to *Bhairava* of Hindustani music), and since his time all students of Karnataka music have been practising their early exercises in this scale. He was the first great musician who started the artistic form of composition, known as *kṛti*. He passed away on 2nd January, 1564.

Śaṅkaradeva

He was a very important figure in the fifteenth-sixteenth century. He flourished in Assam. He was born in about 1470 A.D. His father's name was Kusumavara Bhuiyān, and his mother's name was Khersutī.

In the prime of his life, he became a *vaiṣṇava* and began to worship Kṛṣṇa in *dāsyabhāva* i.e., in the spirit of a devoted servant. He preached complete surrender to Kṛṣṇa, and the chanting of his name.

He wrote a few dramas like *Bhaktiratnāvalī*,

Kalīyadamana, etc. He was not only a playwright and devotee but also a musician. He was an expert in classical music and exploited its *rāgas* and *tālas* for singing devotional songs. He composed a number of songs in a few pleasant *rāgas* and intricate *tālas* and wrote a book entitled *Baragīta* (*Varagīta*). *Varagīta* means noble song. He believed that the songs sung in praise of the Lord are noble inasmuch as they exercise a purifying influence. There were altogether one hundred and ninety-one songs composed by him and his disciple, Mādhavadev. It is said in *Kathāgurucarita* that Śaṅkaradeva had actually composed two hundred and forty songs. One of his disciples had taken them home for memorising. Unfortunately, his house caught fire and the note-book containing the songs was reduced to ashes. At the behest of the master, his disciple, Mādhavadeva, resuscitated as many songs as he could with the help of fellow-disciples and composed a few more songs by himself. The total number that has thus survived comes to one hundred and ninety-nine.

Śaṅkaradeva brought the message of Vaiṣṇavism to the common man by means of popular religious dramas that were played throughout Assam. The songs in these dramas were known as *aṅkiya gīta* (stage songs). Although the *aṅkiya gītas* may differ in subject-matter and application, they were all rendered in the style of *varagīta*.

The language of the *varagītas* is known as *brajāvalī-bhāṣā* which is very much akin to the dialect known as *braja-bhāṣā*, the language spoken in Mathura, Vṛndāvana, Hātharasa, etc. Language somewhat similar to *brajabhāṣā*, called *brajabuli*, was also used by the Vaiṣṇava poets of Bengal and Orissa.

The style in which the *baragītas* are rendered resembles *dhrupada*. The songs are sung in 33 *rāgas*. With the exception of about half-a-dozen *rāgas* like *Kau*, *Tudā*, *Śyāma-godā*, *Śrī-gaurī*, etc., the rest are all Hindustani *rāgas*. Though the names of many *rāgas* are common to those of Hindustani music, yet it is difficult to say whether they are rendered in the

same way. The rendering of these *rāgas* is not uniform even among the followers of Śaṅkaradeva. It differs in different *sattras* (religious centres). The reason seems to be that the songs have not been recorded in notation and also that there is no systematic training.

The *aṅkiya gītas* are sung according to fixed *tālas*, but the *baragītas* are sung either with or without fixed *tālas*. The *tālas* used are different from those prevalent in Hindustani music. Even where the names of the *tālas* are the same, the *mātrās* or beats and bars of the *tālas* differ. For instance, in Hindustani music, *ekatāla* consists of 12 *mātrās*; in *baragīta*, it consists of 24 *mātrās* in some *sattras* and of 14 *mātrās* in some other ones. In the *ekatāla* of 24 *mātrās*, there are four stressed and four unstressed beats; in the *ekatāla* of 14 *mātrās*, there are six stressed beats and only one unstressed beat. In the *ekatāla* of Hindustani music, there are only 12 *mātrās* with four stressed beats and two unstressed beats. The *ekatāla* of 24 *mātrās* of *baragīta* seems to be double of the *ekatāla* of Hindustani music, but the *ekatāla* of 14 *mātrās* seems to be entirely different. The *rūpaka tāla* of Hindustani music consists of seven *mātrās*, but the *rūpaka tāla* of *baragīta* consists of twelve *mātrās*. *Kharamāna*, *Raktatāla*, *Paritāla*, *Rupakagañjala*, *Yati*, *Virūpa*, *Cutakalā*, etc., are *tālas* in *baragīta* which are entirely unknown in Hindustani music. Shri Maheswar Neog and Keshava Chang Kakati after patient and laborious research in these *tālas* have evolved order out of chaos and have systematised them.

The *rāgas* of *baragīta* are in a chaotic condition. It is difficult to fix even the notes employed in the various *rāgas*. Research is going on in these *rāgas* also, and some day the labour of the research workers may be rewarded with definite result.

Mādhavadeva

He was a disciple of Śaṅkaradeva. He was born in about 1490 A.D. He was a scholar of Assamese, Maithili and Saṁskṛta and also a good musician. He composed *baragītas* at the instance of his Guru, Śaṅkaradeva. Throughout Assam, he,

together with his disciples, performed *Bhagavatkīrtana* (the praise of the Lord) through the *baragītas*. *Baragītas* and *aṅkiyā gītas* became a powerful medium for the propagation of Vaiṣṇavism in Assam.

Śubhaṅkara

He was an important musicologist whose work *Samgīta-Dāmodara* was discovered after great search and published in 1960. His father's name was Śrīdhara (Kavicakravartij) and mother's Subhadrā. According to its editors, he was a Bengali and lived some time in the 15th century A.D. The argument that is advanced for placing him in the 15th century is that he preceded Rūpa Goswāmin who is known to have flourished in the 16th century A.D.

In *Samgīta-Dāmodara*, we find the use of *Cuṭakalā* or *Chuṭakalā* as a synonym of *Rāsaka Prabandha*. Abul Fazl records in his *Ain-i-Akbarī* that *Cuṭakalā* compositions were the regional compositions of Jaunpur.

Mīrābāī

Mīrābāī, popularly known as Mīrā, was a great devotee of Kṛṣṇa and also a great composer and singer. So many legends have grown round her name that it is difficult to sift historical truth from imaginary tales. Mistakes have been committed by writers regarding every important detail of her life.

It is said by Col. Todd in his *Annals of Rajasthan* that Mīrābāī was married to Rāṇā Kumbha of Mewar. Rāṇā Kumbha died in about 1468 A.D. Mīrābāī was born twentyeight years after the death of Rāṇā Kumbha. It is, therefore, chronologically impossible that she could have been married to Rāṇā Kumbha. Secondly, Mīrā says in some of her songs that because she was a devotee of Kṛṣṇa and many Vaiṣṇava devotees used to visit her, she was harassed by the people of her father-in-law. Rāṇā Kumbha himself was a great devotee of Kṛṣṇa. It is unthinkable that he, of all people, could have tolerated any harassment of Mīrā because of her devotion to Kṛṣṇa. Many writers have repeated the mistake committed

by Col. Todd, but, as shown above, Mīrā's marriage with Rāṇā Kumbha is a pure legend and has no historical basis.

In one of her songs, Mīrā throws a hint about her birth—*Meḍatiyā ghara janma liyo hai, Mīrā nāma kahāyo*. "I was born in the house of the Meḍatiyas and was named Mīrā." This makes it quite clear that Mīrā was born in Meḍatiyā family. Rao Dūdājī, the fourth son of Rao Jodhājī, of Jodhpur started an independent kingdom in Meḍatā in about 1462 A.D. His children were known as belonging to the Meḍatiyā branch of the Rathors. That is why Mīrā says, "I was born in the house of the Meḍatiyas". She was the daughter of Kunwar Ratna Singh, the fourth son of Rao Dūdājī and was born in about 1496 A.D.* Miśra Brothers and Paṇḍit Ramachandra Shukla have committed an egregious blunder in saying in their *History of Hindi Literature* that Mīrā was born in 1573 *samvat*, i.e., 1516 A.D. This was the year of her marriage, not of her birth.

Mīrā was married to Kunwar Bhojarāja, the eldest son of Rāṇā Sangrām Singh (popularly known as Rāṇā Sūrya), Rāṇā of Mewar, in 1516 A.D.

Mīrā had to face a series of misfortunes. A few years after her marriage, her father-in-law and mother-in-law passed away. Her husband also died in about 1523 A.D.—only seven years after her marriage. Her father died in 1527 A.D.

Mīrā was a great devotee of Kṛṣṇa. Her fame as a devotee reached far and wide. So, many Vaiṣṇava devotees came to pay a visit to her. Her husband's brother did not like all this. She was asked by him to worship the family deity rather than Kṛṣṇa, and not to allow all kinds of devotees to see her. Mīrā refused to do anything of the kind. She was, therefore put to all kinds of harassment. It is said that an attempt was even

* Various dates have been assigned by various writers to the important events of Mīrā's life. The most authentic account of Mīrā's life is given in *Rājaputānā Kā Itihāsa* by M.N. Gaurishankar Hirachand Ojha who had access to original sources in Udaipur. So far as the dates of the various events of Mīrā's life are concerned, I have followed Gaurishankar Hirachand Ojha.

made to poison her. Hearing of her troubles, her uncle Virāmajī called her to Meḍatā. So she left Mewar for good.

Now she passed the rest of her life in Vṇdāvana singing the glory of Lord Kṛṣṇa and finally in Dvārikā where she passed away in about 1546 A.D.

She was a great composer of devotional songs. Like many composers, she did not first of all write out the text of the song, and then set it to tune. In her case, both the text and tune of the song were born as twins. That is why her songs are superb from the point of view of singing. Music was an essential accomplishment of a princess. So she must have received musical training at her home. It appears that she availed of the opportunity of further musical training during her stay in Vṇdāvana. She is said to have invented *Mīrā-Mallāra Rāga*. Shri Gaurishankara Hirachand Ojha says that she had collected her songs in a book entitled *Rāga Govinda*. It is not known whether Shri Ojha has based this statement on any historical evidence or on hearsay. It is, however, not available anywhere.

All her songs are spontaneous outpouring of her heart; there is no effort at ornamentation. Their rhythm is so perfect that they can easily be set to *tāla*. Unfortunately, we do not have any notation of her songs and so do not know how she rendered them. Her songs have, however, been set to various *rāgas* by musicians and are sung throughout the country. About 250 authentic songs of Mīrā are available. She has composed her songs mostly in Rajasthani and Brajabhāṣā. At places, she has used Gujarati also. She has utilized nearly seventyfive *rāgas* for her compositions.* Over and above the *rāgas* in vogue today, she has used some rare *rāgas* like *Haṁsa-Nārāyaṇa*, *Chāyā-torī*, *Sukha-Soraṭha*, etc., which are not well-known today.

Aṣṭachāpa

In norther India, 16th century was very important from the

* For a list of these *rāgas*, vide *Mīrābāī Kī Padāvalī*, edited by Parasurama Chaturvedi and published by Hindi Sahitya Sammelana, Prayaga.

point of view of musical development. Many great musicians flourished during this period. *Dhruvapada* and *Viṣṇupada* style reached their climax during this age. We shall first take up the musicians coming under the category *aṣṭachāpa*.

Let us first of all try to understand why these musicians were known as those of *aṣṭachāpa*.

Śrī Vallabhācārya was a great *vaiṣṇava* saint. He was born in 1479 A.D. and passed away in 1530 A.D. His father had come from the South. Vallabhācārya lived mostly in Alarkapura (Adaila) near Allahabad and Braja (Mathurā, Vṛndāvana). He was a great devotee of Śrī Kṛṣṇa. Music played an important part in the devotional service rendered by the *vaiṣṇava* saints. Devotional song was sung at fixed hours in the temple. Śrī Vallabhācārya selected four of his disciples for devotional services, viz., Kumbhanadāsa, Sūradāsa, Paramānandadāsa and Kṛṣṇadāsa. They were all poets equally versed in music. They used to compose devotional songs and sing them to Lord Kṛṣṇa in the temple. These songs were all in well-known *rāgas*.

After the death of Śrī Vallabhācārya, his son, Śrī Viṭṭhalanāthajī (1516-1586 A.D.), felt that only four musicians were not enough to perform devotional service at eight times. So he selected four more poet-musicians. These were Govindasvāmī, Chitasvāmī, Caturbhujadāsa and Nandadāsa. As Śrī Viṭṭhalanāthajī put the *chāpa* (imprint) of his blessings on these eight poet-musicians, they came to be known as *aṣṭachāpa* musicians (i.e., eight musicians who had received the imprint of the blessings of the Guru). They rendered devotional service in music in the temple of Śrī Nāthajī at eight times every day. They composed songs in *rāgas* suitable for different hours of the service and for different seasons. All these eight poets were musicians also, but Sūradāsa, Paramānandadāsa, Govindasvāmī had acquired great celebrity as musicians. We shall, therefore, study their life and work in some detail.

Sūradāsa

He was born at Sihi, a village situated at a distance of eight miles from Delhi. The date of his birth is generally accepted as 1478 A.D. Some say that he was born blind, but some maintain that he became blind in his boyhood.

From his early life, he became a devotee of Kṛṣṇa. He left his home town and settled down at a place called Ganghāta situated on the bank of the Jamuna between Agra and Mathura. Later when Vallabhācārya met him and initiated him in his *Puṣṭimārga Sampradāya* of devotees, he went with him to Gokula. From there, he went to Govardhana where he poured out his heart in matchless music at the feet of Śrī Kṛṣṇa in Śrīnātha temple. His music resounded in this temple all his life. He enjoyed a long life. He lived 103 years and passed away in about 1583 A.D.

It is difficult to say which was greater—Sūradāsa, the poet or Sūradāsa, the musician. There is no notation left of any of his songs as he rendered them, nor is there any living disciple who has preserved his music in the original form. It is, however, on record that he had a very sweet voice, that he sang his compositions in classical *rāgas* and *tālas*, and that many came from far and near to learn music from him. His poetic compositions have been preserved in a written form. He was decidedly one of the greatest poets of all time. In simile, metaphor, imagery, poetic fancy, delicacy of sentiment, he has few equals. In child poetry, describing the child life of Kṛṣṇa, he is unrivalled.

Twentyfour books of poetry are ascribed to him, some of which are still unpublished. Of these, *Sūrasāgara* is his *magnum opus*. He composed at least one new song every day, and never repeated a song in the temple. Sri Prabhudayāla Mīṭala in his *Sūra-nirṇaya* has calculated the number of songs he must have composed. According to him, they must have run to a total of about one hundred thousand songs (one lakh songs). Most of these have been lost, but still the songs that are available run to thousands.

Sūradāsa has used nearly 75 *rāgas* in his compositions. In *Sūrasāgara* alone, there are 4,634 songs.

It is on record in *Caurāsī Vaiṣṇavana Kī Vārtā*, a book in Braja-bhāṣā written in the 17th century giving an account of eighty-four *Vaiṣṇava* saints, that Tānasena once sang to Akbar a devotional song composed by Sūradāsa. He was so deeply moved by this song that he wanted to see its composer. Once, while he was returning from Delhi to Agra, he halted at Mathurā. There he sent for Sūradāsa. When Sūradāsa came to the Emperor, he requested him to sing some song. Sūradāsa sang his famous composition—*Manā re tū kara Mādhava ṣoṇ priti* (Oh, my soul, be devoted to Kṛṣṇa) in *Rāga Bilāwala*. Akbar was greatly impressed. After a while, he said to Sūradāsa, "Would you please sing something about me?" Sūradāsa burst into the following song in *Rāga Kedāra*:

Nāhin rahyo man meṇ ṭhaura
Nandanandana achat kaise āniye ura aura
Śyāma-gāta, saroja-ānana, lalita ati mṛdu hāsa
Sūra aise rūpa kārana marta locana pyāsa.

"There is no room in my heart for anybody else. How then can I place in my bosom anybody else except Kṛṣṇa, the delighter of Nanda? Oh! that blue figure, lotus face with lovely, soft smile! The eyes of Sūra are dying of thirst for a glimpse of that figure." (The song is longer; only the relevant portion has been quoted).

Akbar said, "Sūra, you are blind. How do you say that your eyes are thirsty for a glimpse of that figure?" Sūra said in reply, "My eyes do not see worldly things, they see Him now and then. That is not enough. They yearn to see him incessantly."

Paramānandadāsa

According to *Caurāsī Vaiṣṇavaha Kī Vārtā*, Paramānandadāsa was a resident of Kannauja. He was born in 1493 A.D. Throughout his life, he remained unmarried. He received his

general education and training in music in Kannauja. At the age of 26, he left Kannauja and began to live at Prayāga (Allahabad). Here he used to compose songs in praise of Kṛṣṇa and sing. He went to see Vallabhācārya at Adaila near Allahabad. Vallabhācārya was greatly pleased to hear his songs and initiated him in the *Puṣṭimārga*. He now began to live at Adaila itself. After a few years, he went to Gokula with Vallabhācārya, and at his instance, he settled down at Gokula, and sang his *kīrtana* every day in Śrī Nāthajī temple.

He was a great musician. His songs have been collected in a book called *Paramānanda-Sāgara* and number about 2,000. He passed away in 1584. He has used about sixty-four *rāgas* in his compositions. He seems to have a special liking for *Sāraṅga Rāga*, for in this *rāga*, he has composed 214 songs. It is just possible that he had to attend mostly the mid-day service in the temple and that is why he has composed many of his songs in *Sāraṅga*, for that is the mid-day *rāga*.

Govindasvāmī

Very little is known about his early life. In his early life, he is said to have lived at Antarī, a village in Bharatapūr. According to some scholars, he was born in 1505 A.D., and passed away in 1585 A.D. In 1535 A.D. he came to Gokula and was initiated in the *Puṣṭimārga*. Since then he was known as Govindadāsa rather than Govindasvāmī. He was also commissioned by Viṭṭhalanātha, son of Vallabhācārya, to sing devotional songs to Kṛṣṇa in the temple. So far, no single book of his has been discovered, but his songs are sung in the temples of Mathura, Kāṅkaroli and Nāthadvāra.

So far scholars have been able to discover 600 songs composed by him in about two dozen *rāgas*. His fame rests not so much on his poetry as on his musical ability. He was decidedly the best musician among all the *vaiṣṇava* singers of the *aṣṭachāpa* group. *Vaiṣṇava* sources rate him higher even than Tānasena.

In 252 *Vaiṣṇavana Kī Vārtā*, (pp. 157-59), it is recorded

that once Tānasena sang a few devotional songs to Rājā Āsakaṛaṇa of Naravaragarha. The Rājā was greatly moved by these songs and requested him to tell him from whom he had learned those songs. Tānasena said that he had learned them from Govindasvāmī. Rājā Āsakaṛaṇa went to Gokula to learn such songs from Govindasvāmī. After he came back to Naravaragarha, he entrusted the administration of his kingdom to his *Dīvāna* (Prime Minister) and devoted all his time in singing these songs to Kṛṣṇa in the temple. Tānasena referred to in the above incident does not seem to be the Tānasena of Akbar's court. There was a musician in Jahāngir's court on whom Jahāngir had conferred the title of Tānasena. Probably the Tānasena referred to above was the Tānasena of Jahāngir's court.

Svāmī Haridāsa

The greatest celebrity in Indian music in the 16th century was Svāmī Haridāsa. Unfortunately, very little is known about him. There is a good deal of difference of opinion among his lay disciples and those belonging to the holy order regarding the time of his birth, his birth-place and the name of his father and mother. According to the disciples of the holy order, he was born in 1480 A.D.; according to his lay disciples, he was born in 1512 A.D. According to the former, his birth-place was Rajpur in Vṛndāvana; according to the latter, it was in Haridāsapur in Aligarh district. According to the former, he was a *Sanādhyā Brāhmaṇa*; according to the latter, he was a *Sārasvata Brāhmaṇa*. According to the former, his mother's name was Citrādevī; according to the latter, it was Gaṅgādevī. Again according to the former, his father's name was Gaṅgādhara; according to the latter, it was Āśudhīra.

Both are, however, agreed that Āśudhīra was his teacher, that he came to Vṛndāvana and settled down there for his religious practices at the age of twenty-five, and that he passed away at the age of ninety-five.

There is a strong belief both among the *Vaiṣṇavas* and the descendants of Tānasena that Svāmī Haridāsa was the *guru*

(teacher) of Tānasena in music. There is no contemporary evidence of this fact, but the belief is so strong that it cannot be easily set aside.

Nāgarīdāsa of Kishanagarh wrote a book in 1743 A.D. entitled *Pada-prasaṅga-mālā* in which he says Tānasena told Akbar that he was the pupil of Svāmī Haridāsa of Vṛndāvana who was a musician *par excellence*, and that hearing this Akbar went to see him at Vṛndāvana and heard his music. On the basis of this statement, some painter later on painted a picture showing Svāmī Haridāsa singing, and Tānasena sitting in front of Svāmī and Akbar at the back of Tānasena lost in admiration. Another picture shows Akbar in the disguise of the *tambūrā*-bearer of Tānasena. These pictures are of the 18th century. These pictures do not seem to be authentic, nor is there any evidence of the fact that Akbar went to see Svāmī Haridāsa.

Svāmījī wrote two books *Siddhānta* and *Kelī-māla*. The first contains eighteen *dhruvapadas* and the second one hundred and ten. Svāmījī was a devotee of Kṛṣṇa. The last line of most of his songs contains the name of Śyāmā-Kuñjavihārī (Rādhā and Kṛṣṇa). In *Siddhānta*, four songs have been composed in *Rāga Vibhāsa*, one in *Bilāwala*, seven in *Āsāvārī*, and six in *Kalyāṇa*. In *Kelīmāla*, thirty songs have been composed in *Rāga Kānharā*, ten in *Vibhāsa*, five in *Vasanta*, twenty-two in *Kedāra*, two in *Bilāwala*, six in *Gaurī*, twelve in *Kalyāṇa*, eight in *Malhāra*, two in *Naṭa*, twelve in *Sāraṅga* and two in *Gauda*. From this list, it appears that *Kānharā* was the most favourite *rāga* of Svāmījī, for he composed thirty songs in this *rāga*. His next favourite *rāga* seems to be *Kedāra* in which he composed twenty-two songs. *Kalyāṇa* was his next favourite *Rāga* in which there are eighteen songs - twelve in *Kelīmāla* and six in *Siddhānta*. Next in order of preference seems to be *Vibhāsa* in which there are altogether fourteen songs - ten in *Kelīmāla* and four in *Siddhānta*. *Sāraṅga* occupies the next place in which there are eleven songs; next to *Sāraṅga* comes *Malhāra* in which there are eight songs. Unfortunately, the *svralipi* or

notation of the above songs is not given and so it is impossible to say how Svāmījī rendered them.

Svāmījī sang *Viṣṇupada*. *Viṣṇupada* was sung in *dhruvapada* style. From the musical point of view, the only difference between the two was that in *dhruvapada*, by the sixteenth century only *mātrās* were taken into consideration in determining the *tāla*, whereas in *viṣṇupada*, the song was composed in poetic meter (*chanda*), and then set to a particular *tāla*. In *dhruvapada*, the song came to be set to a particular *tāla* on the basis of the *mātrās* (beats), without taking into consideration any poetic meter. It goes without saying that from the point of view of the text of the song, *viṣṇupada* was only devotional, whereas the text of the song of *dhruvapada* could be either devotional or purely secular according to the choice of the composer.

The language used in Svāmījī's songs was *Brajabhāṣā* (the language current in Braja i.e., Mathura and the region round about). This was the language used by *aṣṭachāpa* musicians also.

Islama Shāh Sūrī

He was the son of Sher Shāh Sūrī. He was also known as Salīma Shāh. He was a good composer. About three of his *dhruvapadas* are mentioned in *Rāgamālā*?

Muhammad Ādila Shāh Adalī

He was the brother-in-law of Islāma Shāh. In 1549, he murdered Firoze Khān, the son of Islāma Shāh, and ascended the throne. He is said to be a very great musician. Mullā Abdul Qādir Badāyūnī, the historian in Akbar's time goes so far as to say that even Tānasena used to consult him in matters musical. No other writer has mentioned this fact. This statement of Badāyūnī seems to be doubtful.

Musicians in Akbar's Court

Akbar (1556-1605) was one of the greatest patrons of Indian music. Though he had no book-learning, he was one of

the most cultured emperors. He had built up a huge library and got great books read to him every day. He was greatly fond of music. He gathered together in his court all the great musicians of the country. Of these, Tānasena was the most famous.

Tānasena

Though Tānasena was the most famous musician of his time, yet very little is known about his life. He was born in a village named Behaṭa at a distance of about ten miles from Gwalior. The date of his birth is variously given as 1493 A.D. and 1506 A.D. According to Abul Fazl, he was enrolled in Akbar's service in 1562 A.D. If we accept 1493 A.D. as the date of his birth, he must have been about 70 years old when he was enlisted in Akbar's service. He was at the peak of his fame when he came to Akbar's court. It is not very likely that a vocalist could perform so well at the age of seventy that he could be considered matchless in his art. He was surely old when he came to Akbar's court, but he could not have been seventy. If we accept 1506 as the date of his birth, he would have been 56 years old when the Emperor invited him to his court, and he could have performed fairly well. 1506 A.D., therefore, appears to be more acceptable as the date of his birth.

His father's name is said to be Makaranda Pāṇḍeya. Tānasena was the title by which he was known. His real name is not known. His real name is said to have been Tannu or Tannā or Trilocana or Rāmatanu. He became so well-known by his title that his real name was forgotten.

Some say that no issue of Makaranda Pāṇḍeya (Tānasena's father) used to survive. Therefore he went to Muhammad Ghaus, a Sūfī saint of Gwalior, and sought his blessing. With the saint's blessing, Tānasena was born and survived. This is a pure concoction. Abul Fazl records in *Akbarnāmā* that the real name of Muhammad Ghaus was Hamīduddīn. He had entered into a secret conspiracy against Humāyun with Bahādur Shāh of Gujarat. On coming to know of this, Bairam Khān wanted to arrest him. Hamīduddīn came to know of this and fled away

to Gwalior where he became a Sūfī and began to live as a *Faqīr*. According to Abul Fazl, he died in 1563 A.D. at the age of eighty. This means that he was born in 1483 A.D. If we accept 1493 A.D. as the date of Tānasena's birth, Hamīduddīn must have been a ten-year-old boy when Tānasena was born, and he had not become a Sūfī saint at that time. Tānasena's father could not have gone for blessing to a ten-year-old boy who was not a saint. If we accept 1506 A.D. as the date of Tānasena's birth, Muhammad Ghaus would have been twenty-three years old at the time of Tānasena's birth, but then he was at that time known only as Hamīduddīn and had not settled down as the Sūfī Muhammad Ghaus at Gwalior. He settled down as a *faqīr* at Gwalior in 1556 A.D. If we accept 1506 A.D. as the date of Tānasena's birth, he must have been 50 years old when Muhammad Ghaus came to Gwalior. If we accept 1493 as the date of Tānasena's birth, he must have been 63 years old when Muhammad Ghaus settled down as a *faqīr* at Gwalior. Therefore, from every point of view, the story that Tānasena was born with the blessings of Muhammad Ghaus is a pure concoction.

Equally untrue is the story that Muhammad Ghaus taught him music. Muhammad Ghaus was not a musician. Even the present care-takers of his *maqbarā* (mausoleum) admit that Muhammad Ghaus was not a musician, and that he was only fond of music. They, however, maintain that it was Muhammad Ghaus who sent Tānasena to Svāmī Haridāsa for training in music.

It is not exactly known from whom Tānasena learned music. Tānasena learned music at Gwalior itself which was a great centre of musical culture. It is not known from whom he actually learned it. According to the prevalent belief, he learned music from Svāmī Haridāsa at Vṇdāvana. It is said that once Tānasena had told Akbar that his teacher in music was Svāmī Haridāsa and that Akbar had gone to Vṇdāvana to hear his teacher sing. Svāmījī was not prepared to sing, but Tānasena started singing and deliberately used few wrong notes in the *rāga* that he was singing. After this Svāmījī could not restrain

himself and in order to correct Tānasena, burst forth into the *ālāpa* of the same *rāga*. Some painters have painted pictures on the basis of this story. In these pictures, Akbar has been shown as the oldest of the three, though he was the youngest. It is difficult to say how far this story is correct. Svāmī Haridāsa has been mentioned as the teacher of Tānasena in some of the *Vaiṣṇava* books, and the descendants of Tānasena have always maintained that Svāmī Haridāsa was his teacher. It is just possible that he may have taken lessons from Svāmī Haridāsa for some time, but he had received his main training in music at Gwalior itself.

It is not exactly known as to who conferred the title *Tānasena* on him. Some say that it was Vikramājīta, the son of Rājā Māna Singh Tomar of Gwalior, who conferred this title on him; others maintain that it was conferred on him by Rājā Rāmacandra of Bhāṭa or Bāndhavagarha (modern Rewa). He had become fairly famous before he went to Rewa.

Śiva Singh Sengara says in his *Śiva Simha Saroja* (p. 429) that Tānasena was at first employed by Daulata Khān Sūrī, the son of Sher Shāh Sūrī as his court-musician. On the death of Daulata Khān, he became the court-musician of Rājā Rāmacandra of Bāndhavagarh (Rewa). Rāmacandra's court-poet, Mādhava, who was a contemporary of Tānasena says in his *Vīrabhānūdaya Kāvya* which is available in print that the ruler of Rewa awarded to Tānasena one crore (ten million) *taṅkā* (rupees) for each *dhruvapada* that he sang (verse 26). This is gross exaggeration. If the ruler of Rewa had awarded to him one crore of rupees for each *dhruvapada* that he sang, his treasury would have become depleted in no time. However, this goes to show at least that he paid large sums of money to Tānasena. The poet further says (in verse 29) that there was neither a musician like him before while he was alive, nor was there a likelihood of any other musician coming up to his standard in future. This again is highly exaggerated.

Tānasena's reputation as the greatest musician of his age had spread throughout northern India. Akbar heard of his reputation and was anxious to employ him as his court-musician.

In 1562 A.D., he sent his trusted officer, Jalāluddīn Qurcī, with a firman to Rājā Rāmacandra of Bāndhavagarh informing him that he badly needed the services of Tānasena and that he should be immediately sent to his court with Jalāluddīn. Rājā Rāmacandra was not at all willing to lose the services of Tānasena, but afraid as he was of incurring the displeasure of Akbar, he consented to send him to his court. Tānasena was also not willing to part from his patron, but he was persuaded by the Rājā to go to Agra. He sent his favourite musician to Akbar with his musical instruments and many presents. Abul Fazl records in *Ain-i-Akbarī* (Col. H.S. Jarrett's Trans. Vol. III, p. 445) that the very first time that Tānasena performed at the court, the Emperor offered him a present of two lakhs of rupees. Since Abul Fazl had an access to the imperial accounts, this figure must be correct. Henceforth, he was enlisted in the Emperor's service, and became his most favourite musician. He rose to be one of the nine gems of Akbar's court.

The title of *Miyān* was conferred on him by the Emperor. The title of *Miyān* and *Mirzā* used to be conferred as a mark of distinction by the Moghul Emperors. It was something like the title *Sir* conferred by the British. This does not necessarily mean that the man on whom such a title was conferred was a Muslim. The title of *Mirza* was conferred on the Rājā of Ajmer (Jaipur), but he remained a Hindu all his life. Tānasena was henceforth known as *Miyān Tānasena*.

He was born a Brahmin, but sometime after joining Akbar's court, he did become a Muslim. Not that he formally embraced Islam, nor that he was forcibly converted. Forcible conversion was inconceivable during Akbar's reign.

He was duly married to a Brahmin lady, but later he fell in love with a Muslim girl and took her as his second wife. The orthodox Hindus henceforth ostracized him. He was thus compelled by the exclusiveness of Hinduism to become a Muslim. Karana Imāma Khān says in his *Madanul-Mausiqī* that Tānasena had even acquired a Muslim name *Atā-ullah-Khān*. He has not mentioned his authority. Abul Fazl has not made

any mention of this in *Āin-i-Akbarī*. It is difficult to say how far this is true.

He was religious—minded. He composed many *dhrupadas* in praise of Hindus deities like Gaṇeśa, Sarasvatī, Śiva, Rāma and some in praise of Muslim saints and the Prophet. Later in life he had leanings towards Sufism, and came in contact with Muhammad Ghaus when he had settled down as a Sufi saint in Gwalior in 1556. He became a devoted admirer and follower of Muhammad Ghaus. Out of all the legends that have grown round the name of Muhammad Ghaus in connection with the life of Tānasena, the only fact that is historically true is that in later life he had become a devoted follower of Muhammad Ghaus.

It is recorded by Abul Fazl in *Akbaranāmā* that Tānasena died on 26th April 1589 A.D. Akbar ordered that musicians should march in a procession with his bier playing musical instruments. As he was a devoted follower of Muhammad Ghaus, he was buried in Gwalior near the mausoleum of that saint. An *Urs* is celebrated every year in his memory near his tomb. Nowadays, the Madhya Pradesh Government arranges a music festival every year near his tomb. There was a tamarind tree near his tomb. Musicians had come to believe that by chewing the leaves of this tree, their voice and art would improve. The result was that the tree became deprived of all its leaves, became utterly denuded, and sere. Nowadays, a new tamarind tree has been planted at that site.

Tānasena is said to be the author of 3 books, viz., *Gaṇeśa Stotra*, *Samgīta-Sāra* and *Rāgamālā*. Of these, *Gaṇeśa Stotra* has not yet been traced. It is difficult to say whether he actually wrote it. *Samgīta-Sāra* and *Rāgamālā* have been discovered and published. Of these, *Samgīta-Sāra* is the earlier work. A manuscript copy of it was discovered in the Sarasvatī Bhaṇḍāra (library) of H.H. the Maharaja of Rewa. In this book, the theory of the main concepts of Indian music is given in Hindi couplets. Tānasena has closely followed *Samgīta-ratnākara* in writing this book. At places, the couplets seem to be a mere translation of the Saṁskṛta verses of *Samgīta-*

ratnākara. This book was written when Tānasena was in the employment of Mahārāja Rāmacandra of Rewa.

Rāgamālā was written when Tānasena became the court-musician of Akbar. In *Samgūta-Sāra*, only plain name of Tānasena occurs in the various couplets. In *Rāgamālā*, *Miyān Tānasena* has been used in the couplets. This goes to prove that *Rāgamālā* was written later when Tānasena had received the title of *Miyān* from Akbar. Most of the couplets in *Rāgamālā* are a mere repetition with slight variation of the couplets occurring in *Samgūta-Sāra*.

Tānasena was not only a performer. He was also a great composer. Kṛṣṇānanda Vyāsa collected about three hundred of his *dhruvapadas* from various sources and published them in *Rāga Kalpadruma*. Unfortunately the notation of these compositions is not given in that book. But among all the musicians who flourished during Akbar's reign, Tānasena is the only one whose compositions have been preserved till today almost in the original musical form. Though they were not written down in notation, they were learned orally generation after generation by descendants and have been preserved with meticulous accuracy. Bahādur Khān, one of the descendants of Tānasena, was employed by Rājā Raghunātha Singh II (1752-1784) of Viṣṇupura (Baṅkurā District, Bengal) and many in Bengal learned Tānasena's *dhruvapadas* from him. Gopeśvar Bannerji has given many of Tānasena's *dhruvapadas* in notation in his *Samgūta-candrikā* (2 vols.). Rājā Nawāb Alī of Akbarpur (U.P.) learned many *dhruvapadas* of Tānasena from Muhammad Alī, one of the descendants of Tānasena (from the male side) who was employed in the *darbāra* of Mahārāja of Gidhaur (Behar) and used to stay with H.H. the Nawāb of Rāmpur for nearly six months every year and has given them in notation in *Mārḥun-naghmatā*. Nawāb Sadat Alī Khān Sāheb, popularly known as Chamman Sāheb of Rāmpur, also learned many *dhruvapadas* from Muhammad Alī. The late Nawab of Rāmpur, H.H. Raza Ali Khan Saheb, told the writer of this book that Chamman Saheb had left about five hundred *dhruvapadas* in notation in Urdu and they were with him. Unfortunately, these have not yet been published.

Paṇḍit V.N. Bhātkhaṇḍe learned many *dhruvapadas* both from Chamman Saheb and Vazir Khan Saheb, a descendant of Tānasena (from the female side) and has given some of them in notation in his books. Ala-uddin-Khan learned many *dhruvapadas* of Tānasena from Vazir Khan of Rampur. He told the present writer that he had given more than five hundred *dhruvapadas* of Tānasena in notation to the Raja of Maihar. These have not yet been published. Tānasena's *dhruvapadas* are still an authority in deciding the structure of many disputed *rāgas*.

Most of his *dhruvapadas* have been composed in praise of gods and goddesses; next in importance come those *dhruvapadas* which he composed in honour of his patrons—mostly in honour of Akbar and some in honour of Rājā Rāmacandra of Rewa; a few of his *dhruvapadas* are connected with festivals like Holi, Vijayādaśamī, etc.; some describe certain technicalities of music; some describe *nāyakas* and *nāyikās* (pertaining to heroes and heroines and various aspects of their love); a few are in the praise of Muslim saints and the Prophet. Some of them are excellent from the point of view of literary merit; the rest are of an average type. The musical setting of all of those which have appeared in notation is excellent.

Abul Fazl says in *Āin-i-Akbarī* that for a thousand years India had not known a musician like Tānasena. Tānasena was undoubtedly one of the greatest musicians of this country, but the statement that for a thousand years India had not known a musician like him contains an obvious exaggeration. To take up some of the musicians who were contemporaries of Tānasena—was he a greater musician than Svāmī Haridāsa whom Tānasena acknowledged as his *guru* (teacher) and as his superior in answer to Akbar's query whether there was any musician greater than he? The *Vaiṣṇava* sources have recorded the supremacy of another great musician of the time, viz., Govindasvāmī. He may or may not have been superior to Tānasena, but at least he was an equally great musician. Once Tānasena went to Gokula to see Govindasvāmī Viṭṭhalanātha

(son of Gosvāmī Vallabhācārya). There he heard Govindasvāmī, and was so deeply impressed by his devotional music, that he started learning devotional music from him (Vide *Do So Bāvana Vaiṣṇavana Kī Vārtā* in Hindi by Harirāya II Volume, p. 156). He learned devotional music from him for a considerable time.

Once Tānasena went to Rājā Āśakaraṇa of Naravaragarh and sang to him some *Viṣṇupadas* (devotional songs in *dhruvapada* style). The Rājā was greatly moved and enquired from him as to who had taught him that kind of devotional music. Tānasena replied that he had learned it from Govindasvāmī. The Rājā was so deeply impressed by this music that he left his kingdom in charge of his *Dīvān* and went to Govindasvāmī to learn *viṣṇupadas*. (*Do So Bāvana Vaiṣṇavana Kī Vārtā*, pp. 186-193). From that time onwards, he spent all his life in singing devotional songs to his chosen deity, Kṛṣṇa. There is no proof that Tānasena of Akbar's court went to Govindasvāmī to learn *viṣṇupada*. There was another musician in Jahāngīr's court on whom Jahāngīr had conferred the title of Tānasena. Evidently, it was this Tānasena that had gone to Govindasvāmī to learn *viṣṇupada*. In any case, in the life-time of Tānasena, there were some equally great musicians, but they sang only to their deity, Lord Kṛṣṇa, and to no temporal lord. Their musical activity was confined to the temple. Music was to them only a means for spiritual upliftment, not for worldly fame or gain. Since they were not attached to any royal court, and never went to sing before the public, they did not acquire that celebrity which Tānasena did. It is surprising that Abul Fazl does not even mention these great musicians in his *Āin-i-Akbarī*. Though his book is supposed to give a complete picture of the time of Akbar, yet he has concentrated only on those events and personages that were connected with Akbar's court. To test, therefore, the historicity of every important event or person by a reference to Abul Fazl's book as some have done is a mistake. Abul Fazl does not mention even such a

great and well-known poet as Tulsīdāsa. This does not mean that Tulsīdāsa did not exist during that time or was not so great as to deserve the attention of Abul Fazl.

Tānasena was a creative musician. He invented a few important *rāgas* viz., *Darabārī Kānadā*, *Miyān Mallāra*, *Miyān Kī Sāraṅga*, and *Miyān Kī Torī*. Generally, the word *Miyān* (his honorific title) is added to the *rāgas* he invented. By introducing certain changes into the prevalent *Kānadā*, *Mallāra*, *Sāraṅga*, *Torī rāgas*, he transformed them into entirely new *rāgas*. While each of these is excellent in its own way, *Darabārī Kānadā* stands unrivalled. It was the most favourite *rāga* of Akbar. Since Tānasena had to sing his species of *Kānadā* to Akbar very often in the *darabāra* (the royal court), *Kānadā* came to be known as *Darabārī Kānadā* (*Darabārī* means 'pertaining to *darabāra*'). The word *darabārī* has struck to it to such an extent, that very often the *rāga* is simply called *Darabārī*. It is grave, majestic, soul-uplifting. This alone of all the *rāgas* invented by Tānasena is enough to make his name immortal. Its elaboration is done in *mandra sthāna* or lower register employing bass notes. This *rāga* is excellent in *ālāpa* or slow, meditative elaboration. It is equally impressive when sung or played. Its *ālāpa* on the *vīṇā* is bound to transport a discerning listener into a world far above the earth, earthy. His *Mallāra* is very close to *Darabārī* in structure and effect. His *Torī* is also very impressive. While *Darabārī* is majestic, *Torī* is poignant in its effect. Tānasena has given to Indian music one great seasonal *rāga*, viz. *Miyān Kī Mallāra*, one great morning *rāga*, viz., *Miyān Kī Torī*, one great mid-day *rāga*, viz., *Miyān Kī Sāraṅga*, and one great night *rāga*, viz., *Darabārī Kānadā*. He has thus contributed to Indian music one great *rāga* for each part of the day.

Bhairava, *Torī* and *Multanī* appear to be his favourite *rāgas* for most of his compositions are found in these *rāgas*.

Three of his sons and his daughter were famous musicians.

Suralasena was born of his Hindu wife, and Tānatarāṅga Khān and Vilāsa Khān were born of his Muslim wife. All of them were great musicians. *Vilāsa Khānī Torī rāga* was the invention of Vilāsa Khān. Muhammad Alī was the last survivor among his male descendants. He did not marry. He died about fifty years ago.

His daughter Sarasvatī was married to Miśrī Singh according to some, or to Samokhana Singh, the father of Miśrī Singh, according to others. Both father and son were great *vīṇā* players. Sarasvatī herself was a great *vīṇā* player. Since Miśrī Singh accepted Tānasena's daughter as wife, he was also ostracized by the Hindu community and became a Muslim. His Muslim name was Nabāt Khān.

The descendants of Tānasena are generally called *Seniyas*. The male descendants of Tānasena were all *dhruvapada* singers and played the instrument *ravāba*. They were, therefore, called *Ravābīyas*. The descendants from the daughter's side were all *vīṇā* players. They were, therefore called *Bīnakāras*. Niyāmat Khān who composed many songs in *khyāla* under the composer's name of Sadāraṅga was one of the descendants from the female side. Ustad Vazir Khan, the court-musician of Rampur is said to be one of the descendants in this line.

Many legends are current about the effects of Tānasena's musical performance. It is said that he could bring about rainfall by singing *Mallāra Rāga* and conflagration by singing *Dīpaka Rāga*. There does not seem to be any substance in these legends. Abul Fazl says that Tānasena could bring under his control mad elephants and wild animals by his music and Akbar used to take him in his hunting party so that by his music the wild animals could be easily attracted and he could hunt them easily. If Tānasena had the power of bringing about rainfall and conflagration, Abul Fazl could not have omitted to record such wonderful achievements of Tānasena when he has mentioned about his power of attracting wild animals.

Other Musicians in Akbar's Court

Abul Fazl says in *Āin-i-Akbarī* that there were all sorts of musicians in Akbar's court—Indians, Iranis, Turanis, and musicians of other countries, both men and women. The court-musicians were arranged in seven divisions—one division of musicians for each day in the week. Abul Fazl has given a list of thirty-five other musicians besides Tānasena. Very little is known about the other musicians. Five of them, however, are important enough to be noticed.

Bābā Rāmadāsa of Gwalior

He was a great vocalist. He went to Akbar's court from Gwalior. Badāyūnī says that Rāmadāsa came from Gwalior. He was at first at the court of Islām Shāh Sūrī, the son of Sher Shāh Sūrī. He was with Bairam Khān during his rebellion, and, according to Badāyūnī, he received from Bairam Khān one lakh *tan̄kās* (rupees). Later he was employed as a musician in Akbar's court. He invented *Rāmadāsī Mallāra* and *Rāmadāsī Sāraṅga rāgas*.

Sūradāsa

He was the son of Bābā Rāmadāsa, and different from the famous *Vaiṣṇava* poet and musician of the same name. It was he who invented *Sūradāsī Mallāra*, and not Sūradāsa of Vṛndāvana. He is also said to have invented *Sūradāsī Sāraṅga* and *Sūradāsī Patamañjarī rāgas*. It is interesting to note that during Akbar's time, many great musicians invented a *Mallāra* after their own name.

Bāzabahādura

Bāzabahādura was the son of Śujaat Khān. His real name was Bāyazīda. In 1555 A.D., he ascended the throne of Malwa after the death of his father.

Adham Khān, the son of the foster mother of Akbar invaded Malwa together with Pīr Muhammad and conquered it

in 1561. Both Bāzabahādura and his wife Rūpamatī were very great musicians. Rūpamatī was also exceedingly beautiful. It is said that Adham Khān wanted to carry away Rūpamatī. She was greatly devoted to Bāzabahādura. When she found that the fort of Malwa was going to fall, she committed suicide by taking poison. Bāzabahādura soon recovered Malwa. He was, however, defeated again by the Emperor's army in 1563 A.D. He fled away and took shelter with Rāṇā Udai Singh of Mewar.

As Bāzabahādura was a very celebrated musician, Akbar appointed him as one of his court musicians in 1571, and made him a *mansabadāra* of 2000.

It is not known from whom he had learned this art, but he was decidedly one of the best vocalists of his time. He was a *dhrupada* singer. His style was greatly influenced by that of Māna Singh school. Both he and Rūpamatī were not only great singers, but also great composers. Only very few of their compositions have survived.

Nabāt Khān

Abul Fazl has not mentioned Nabāt Khān, but he was an important musician in Akbar's court. It is said that Samokhana Singh was the Rājā of Simhalagarh. He was a great *viṇā* player. When Akbar annexed his territory, he employed him as a court-musician. Historians have not mentioned the invasion and annexation of Simhalagarh. That may be because of the fact that Simhalagarh was a small principality.

Some say that Samokhana Singh became a Muslim, and was known as Nabāt Khān. Others maintain that Samokhana Singh's son, Miśrī Singh was known as Nabāt Khān. Miśrī Singh married Sarasvatī, the daughter of Tānasena. Since Tānasena was excommunicated by the Hindus, Miśrī Singh, because of his matrimonial alliance with Tānasena's family, also became a Muslim. That Miśrī Singh, after he had become

a Muslim, was known as Nabāt Khān seems to be more correct, since Nabāt is the Persian word for Miśrī (sugar candy). Sarasvatī was an eminent *viṇā* player. So was Miśrī Singh. The descendants of Tānasena from the daughter's side were all *Bīnakāras* (*viṇā* players). Dabira Khān, the grandson of Ustad Vazira Khan of Rampur is the living *viṇā* player of this line. It is said that when Miśrī Singh was married to Sarasvatī, he got from Tānasena two hundred *dhruvapadas* as dowry. These *dhruvapadas* were the best compositions of Tānasena.

According to Paṇḍit V.N. Bhatkhaṇḍe, it was Samokhana Singh who was married to the daughter of Tānasena, and Miśrī Singh was born of this wedlock. Samokhana Singh was known as Bade (senior) Nabāt Khān and Miśrī Singh as simply Nabāt Khān.

Brajacanda, Śrīcanda, Cānda Khān, Sūraja Khān and Mahāpātra were other famous musicians of this period.

Tānasena is said to have used mainly *Gauhāra Bānī* (*vāṇī*) in *dhruvapada*. *Bānī* (*vāṇī*) in this context means distinct style of composition and rendering. Nabāt Khān used the *Khandahāra Bānī*. It is said that Miśrī Singh lived in a place called Khandāra in the Panjab.

Muhammad Karam Imām Khān says in his *Madan-ul-Mausiqī* that Brajacandra promulgated the *Ḍāgūra Bānī* and Śrīcanda was a specialist of *Nauhāra Bānī*. It is said that Brajacanda lived in a place called Daṅgara or Dagara near Delhi and Śrīcanda was the resident of Nauhāra, a village in the Panjab.

Another tradition maintains that Svāmī Haridāsa Dagara who lived in the Dagar village promulgated the *Ḍāgūra Bānī*. It is not known on what authority Muhammad Karam Imām Khān says that Brajacanda was the inventor of *Ḍāgūra Bānī* and Śrīcanda a promulgator of *Nauhāra Bānī*.

These *bānīs* have become a perplexing legend of

Hindustani music. Some scholars maintain that they were simply dialects of various places, as the word *bānī* (*vāṇī*) suggests. But this is not correct. The word *bānī* (*vāṇī*) in this context means a distinct style of composition and rendering. The word *Bhāṣā* literally means language, but as a technical word in medieaval music, it meant a definite style of rendering a *rāga*. Kallinātha, the commentator of *Samgīta-ratnākara* says it meant *ālāpa*. Even so, *bānī* meant a particular style of rendering. The word *bānī* (*vāṇī*) is used in this sense even today in connection with instrumental music also in Karnataka music, e.g., playing the *viṇā* in Mysore *bānī* or Tanjore *bānī*.

These *bānīs* seems to have been started in imitation of the ancient *Śuddhā*, *Bhinnā*, *Gaudī*, etc., *gītis* or styles of musical compositions and renderings of *Grāma-rāgas*. The *bānīs* were not their exact equivalents, but they derived their cue from the *gīti* pattern of *Grāma-rāgas*. The misfortune about these *bānīs* is that very few musicians know them exactly. Different musicians render these *bānīs* in different ways.

The *gītis* were named according to the nature or pattern of the musical compositions, but the *bānīs* seem to have been named after the places of residence of their promulgators.

Tānatarāṅga Khān

He was the son of Tānasena. He was also a great *dhrupada* singer. Amṛtasena of Jaipur, the great *sitar* player was the last well-known descendant of Tānatarāṅga Khān.

Tānatarāṅga Khān was employed in Akbar's court during the life-time of Tānasena himself. A few of his compositions are available. After the death of Tānasena, he had to leave Agra as Vilāsa Khān, the youngest son of Tānasena, became the favourite of the Mughal court.

Cānda Khān and Sūraja Khān

They are also said to be first-rate musicians of Akbar's court. Abul Fazl mentions only Cānda Khān. He has not men-

tioned Sūraja Khān. He says that Cānda Khān came from Gwalior and was a vocalist. Some maintain that both Cānda Khān and Sūraja Khān were at first Hindus known as Sudhākara and Divākara and were later converted to Mohammedenism. They belonged to Khairābād, a town near Sitāpura in U.P. They developed a style of *khyāla* singing which they designated *Khairābādī*.

Bhagavāna

He was the *mṛdaṅga* player in Akbar's court. He accompanied Tānasena on *mṛdaṅga* in his vocal performance. He was born probably in 1550-55 A.D. In his old age, he was employed by Faqirullah, a general of Aurangzeb. He was one of the best *mṛdaṅga* players of his time. He passed away in 1659-60 A.D.

Rāmāmātya

A powerful Hindu kingdom known as Vijayanagara was founded in the South in the 14th century. Kṛṣṇadeva Rāya was an important king of Vijayanagara in the 16th century. He died in 1530 and was succeeded by Acyuta Rāya. Acyuta Rāya passed away in 1542. The power was now seized by Sadāśiva, a nephew of Acyuta Rāya. He was a worthless monarch. His minister Rāma Rāya known also as Rāma Rāja became the *de facto* ruler of Vijayanagara.

There was a famous musician-cum-musicologist known as Rāmāmātya in the Vijayanagar kingdom in those days. His father's name was Timmāmātya. The word *amātya* means a minister. *Amātya* or minister was a title given both to the father and the son as a matter of courtesy. Rāmāmātya was not a minister in the Vijayanagara kingdom. The actual minister was Rāma Rāja or Rāma Rāya. Rāmāmātya enjoyed the patronage of Rāma Rāja. Rāmāmātya was well-versed both in the science and art of Indian music. Rāma Rāja was greatly pleased with him and granted to him a chief fort in the principality of Koṇḍavilā and made him the overlord of an estate washed by

the eastern sea (as Rāmāmātya himself says in his book). Rāma Rāja said to him one day, "There is a good deal of confusion between the theory and practice of music these days. Since you are proficient both in the science and art of music, please write a book to remove this confusion". At his instance, therefore, Rāmāmātya wrote *Śvaramela Kalānidhi*. The colophon in *Śvaramela Kalānidhi* shows that Rāmāmātya finished the book on August 21, 1550 A.D.

The *śuddha svaras* of Rāmāmātya were the same as those of Śārṅgadeva. He classified all the Karnataka *rāgas* under twenty *melas*. He has enumerated six kinds of *viṇās* used in his time. He refers to *Svayambhū* notes (harmonics or overtones) which were accepted by Puṇḍarīka Viṭṭhala and Śrīkanṭha, two younger contemporaries.

Puṇḍarīka Viṭṭhala

Puṇḍarīka Viṭṭhala was more of a musicologist than a performer. In the last verse of *Sadrāgacandrodaya*, he says that he was born in the village Sātānūrva, near the hill Śīva-gaṅgā in the Karnāṭaka country. Śīva-gaṅgā is a hill in Bangalore district in Mysore. Even now there is a post office at Satanur near Śīva-gaṅgā. Evidently this Satanur is the same as Sātānūrva mentioned by Puṇḍarīka Viṭṭhala in *Sadrāgacandrodaya*. He also says in the same book that he was a Brahmin of *Jāmadgnya gotra*.

In verses two to six of *Sadrāgacandrodaya*, Puṇḍarīka Viṭṭhala tells us that he was at the court of Burhān Khān of the Faruqi dynasty, that Burhān Khān was deeply interested in music and ruled at Ānandavallī in Khāndeśa.

Akbar captured Burhānapur, the capital of Khāndeśa in 1599. The ruling king at that time was Miān Bahādur Shāh.

There are two discrepancies in the description as given by historians and as given by Puṇḍarīka Viṭṭhala. He says that the name of the ruler was Burhān Khān whereas historians say that

the name of the ruler of Burhānapur when it fell was Miān Bahādur Shāh. Secondly, Puṇḍarīka says that Burhān Khān ruled at Ānandavallī, whereas historians say that the capital of Khāndeśa was Burhānapur. It appears that Burhān Khān was also known as Miān Bahādur Shāh. The capital Burhānapur was evidently so named after its ruler, Burhān Khān. Burhān Khān seems to have been the popular name of Miān Bahādur Shāh. It is unthinkable that Puṇḍarīka Viṭṭhala did not know the name of his employer. The capital could not have been named Burhānapur unless there was some ruler called Burhān Khān. The name *Ānandavallī* for the capital seems to have been the outcome of Puṇḍarīka Viṭṭhala's play of imagination. Either he confused Fārūqī with Farrukha or was led to think by others that Fārūqī and Farrukha meant the same thing. Farrukha in Persian means *happy, good, blessed*, which is a parallel of the Saṁskṛta word *Ānanda* (happiness). So he has called the capital of the Fārūqī kings *Ānandavallī*.

In *Sadrāgacandrodaya*, Puṇḍarīka Viṭṭhala says that the grandfather of Burhān Khān was known as Ahmad Khān and his father was known as Tāja Khān. There is obviously some confusion here. These names have not been confirmed by historians as the father and grandfather of Burhān Khān. Was it that they also had two names, or was it that Puṇḍarīka Viṭṭhala mentioned these names on the basis of mere hearsay? Puṇḍarīka Viṭṭhala may or may not have known the correct names of the father and grandfather of Burhān Khān, but he cannot be said to have been ignorant of the name of his employer.

It appears that after Burhānapur fell in 1599, Puṇḍarīka Viṭṭhala took service with Mādhava Singh and Māna Singh of Āmera whom he describes in his *Rāgamañjarī* as the feudatory chiefs of Akbar.

He wrote *Sadrāgacandrodaya* when he was at the court of Burhān Khān. He wrote *Rāgamañjarī* under the patronage of Mādhava Singh and Māna Singh. It seems that he wrote *Rāgamālā* and *Nartana-nirṇaya* under the patronage of or at the

instance of Akbar. In the last book, he expressly says that he wrote it 'to please Akbar'. He has given the date of the composition of *Rāgamālā*. It works out as Monday, July 30, 1576. *Nartananirṇaya* dealt mostly with dance. In *Rāgamālā* and *Rāgamañjarī*, he describes the *rāgas* of Hindustani music. Being a Southerner, he has adopted *Mukharī* or *Kanakāṅgī* as his *śuddha* scale. In *Rāgamālā*, he gives the *Rāga-Rāginī* classification.

In *Sadrāgacandrodaya*, he mentions nearly 19 *melas*, and about 65 *rāgas*. In *Rāgamañjarī*, he mentions about 20 *melas*, and about 65 *rāgas*. In *Rāgamañjarī*, he also mentions 15 *rāgas* which he calls *Pārasīkeyāh*, i.e., received from the Persians. These were the *rāgas* which Indian music adopted from Iranian music. The Iranian *rāgas* that he mentions are (1) *Rahayī* (2) *Nishavara* (3) *Māhura* (4) *Zangool* or *Jangoola* (5) *Ahaṅgaka* (6) *Bārā* (7) *Sūha* (8) *Irāyakā* (9) *Husenī* (10) *Musalika* (11) *Yamana* (12) *Sarapardā* (13) *Bākhareja* (14) *Hijejaka* (15) *Mushaka*. He says that there are a few more which may be added to the list. Some of these *rāgas* have now become defunct.

Vilāsa or Bilāsa Khān

He was the younger son of Tānasena from a Muslim wife. The elder son from Tānesena's Hindu wife was known as Sūratasena. Some scholars say that he was born in 1547-48 A.D., but the basis of this statement has not been given. This much is certain that he was the son of Tānasena. He was admitted as one of Akbar's court-musicians in 1574-75. If he was born in 1547, he must have been 27 years old when he was admitted as a regular court-musician. He rose to the position of the premier court-musician in Jahāṅgīr's reign (1605-1627).

Very few of his compositions are available. He composed songs in praise of God and Jahāṅgīr and some giving the technique of Indian music and description of *rāgas*. He also composed a few songs depicting the characteristics of different *Nāyikās* or heroines.

He was a man of simple nature and devoted to God. He invented a few *rāgas* of which *Vilāsa Khānī Torī* and *Vilāsa Khānī Kalyāṇa* have survived.

There is a saying among some musicians that Tānasena considered Vilāsa Khān to be the best successor of his art.

Somanātha

He was an important musician-cum-musicologist during the reign of Jahāngīr. He was a resident of Āndhradeśa and lived either in or near about Rajahmundry. His father's name was Mudgalasūri, and his grandfather's name was Meṅganātha. His mother's name was Jhāmpāmbā.

He studied at Benaras for a few years, and thus came to acquire a knowledge of Hindustani music also. He also noticed a good deal of confusion between the theory and practice, and therefore, wrote a book, entitled *Rāgavibodha*, in order to clear many misconceptions in music that were prevalent in his time. According to the colophon in *Rāgavibodha*, he finished it on 18th September, 1609 A.D. He added his own commentary, called *Viveka*, which is very helpful in understanding the text. As he had a knowledge of Hindustani music also, his book is useful both to the students of Karnataka and Hindustani music. He is said to have written a commentary on *Mīmāṃsā* also, known as *Somanāthiyam*, but it has not been traced so far. In *Rāgavibodha*, he uses the *svara*-names of both Hindustani and Karnataka music. He is the first known writer in Saṁskṛta who uses the word *jhālā* as a synonym of *mela*. This shows that the word *Jhālā* had come fairly in vogue in the Hindustani system by that time.

In *Rāgavibodha*, he has described *Rudravīṇā*, and *Śūdḍha* and *Madhyamela vīṇās* in detail. According to him, theoretically nine hundred and sixty *melas* (parent scales) are possible, but he has used only twenty-three *melas*. In playing the various *rāgas* on the *vīṇā*, he invented a few new signs for the various techniques of fingering.

Dhondhi

He was a famous musician in Akbar's time, but very little is known about him. All that is known is that he invented a variety of *Mallāra Rāga*, known after him as *Dhondhī Kī Mallāra*. He was also a *dhruvapada* singer. Only two or three of his compositions are available.

Mīra Madhanāyaka

According to Muhammad Karam Imāma, Mīra Madhanāyaka was another famous musician during the close of Akbar's reign. He had earned a great reputation as a *dhruvapada* singer. His real name was Syed Nizāmuddīn Ahmed. Mīra Madhanāyaka was the name that he used in his compositions. According to Muhammad Karam Imāma, in his old age he lived in Bilgrāma (a town in Hardoi District of U.P.) in 1670 A.D. Very few of his compositions are available. He passed away in 1690 A.D.

Cañcalasena

Muhammad Karam Imāma mentions Cañcalasena as another important musician of the same period. Very little is known about him. He was a *khyāla* singer and composed and sang *khyāla* of the pattern of Amīr Khusrava. He hailed from the Punjab.

Ibrāhim Ādilshāh II and his Work, *Kitāb-i-Nauras*

Ibrāhim Ādilshāh II (A.D. 1580-1627) was the most cultured king of Bijāpura. He was not only a great patron of Indian music but also a great musician himself. His contribution to Indian music has not been fully appreciated. His *Kitāb-i-Nauras* was edited by Dr. Nazir Ahmed of Lucknow University and published by Bharatiya Kalā-Kendra, Delhi. He was called *Jagadguru* (world-teacher) by his admirers and poets, writers, calligraphers and musicians attached to his court were looked upon as his pupils. He was fond of the word, *Nauras*

(*Navarasa*--nine *rasas*), and used it in the sense of auspiciousness. He attached the word to his favourite elephants, to a city founded by him (Navarasapura), to the book containing a collection of his musical compositions (*Kitāb-i-Nauras*).

Jahāngīr says in his *Tuzuk-i-Jahāngirī* that Ibrāhīm Ādilshāh II learned the art of music from Bakhtar Khān, a statesman at the court of Bījāpur. The Sultan had such a high regard for Bakhtar Khān that he gave his niece in marriage to him. Jahāngīr also mentions in his autobiography that the Sultān (Ibrāhīm Ādilshāh II) invented a new style of *dhruvapada* which he rendered beautifully. Asad Beg who was sent to Bījāpur as an envoy by Akbar also testifies to the Sultān's excellence in music. When Asad Beg was to leave the court of the Sultān, a musical concert was arranged in his honour. Asad Beg found him so much lost in music that he could hardly answer his questions. He enquired of the Moghul envoy whether Tānasena sang standing or sitting before Akbar and was told that in the *darabāra* (court) at day time, he had to stand while singing, but at night and on festive occasions, Tānasena and other musicians were allowed to perform sitting.

Zuhuri, his court-poet wrote fifty *rubāīs* (poetic compositions) in praise of Ibrāhīm's accomplishments in music.

The Sultān graded his musicians into three classes, viz., (1) *Huzūrīs* (2) *Darabārīs* and (3) *Shaharīs*. *Huzūrīs* were those who on account of their great accomplishment in the art were allowed to be constantly in the company of the Sultān. The *Darabārīs* had less merit. They were allowed to sit in the *darabāra* and learn various compositions from the *Huzūrīs* and perform on occasions. *Shaharīs* were those who remained mostly in the city and learned the art from the *Darabārīs*. All of them drew handsome allowances. Some were granted *jāgirs* (estates) also. On festive occasions like *Id-i-Nauras*, all the good musicians had to give performance.

About nine hundred musicians resided in the city. Dr.

Nazir Ahmad says that the number rose to three thousand when Zuhuri wrote the third preface to *Kitāb-i-Nauras* in 1604 A.D., and went up to four thousand when Rafiuddin completed his *Tazkirātul-Muluk* in 1608. The names of only two musicians have survived, viz., Bakhtar Khān who taught *dhruvapada* to the Sultān, and Cānda Khān who was one of the *Huzūrīs*.

The Sultān was exceedingly fond of *Tambur* (a musical instrument resembling the guitar), and was an accomplished player of this instrument. He had named his instrument *Motikhān*. Zuhuri and Malik, court poets of the Sultān praised this instrument in exaggerated terms, and composed 128 *rubāīs* (Persian quartets) in its honour. Peter Crossby - Holland says in *The Pelican History of Music* that it was an instrument of Iran and from there migrated to Arabia.

Ibrāhim Ādil Shāh composed many songs in *dhruvapada* style of which fifty-nine are recorded in his *Kitāb-i-Nauras*. He composed both the text and the tune of the songs. It has now been published by Bharatī Kalā Kendra, Delhi. The book contains songs which were composed on different occasions. Dr. Nazir Ahmad, the editor of the book is of the opinion that the book was completed within 1597 to 1599 A.D. Zuhuri wrote a Preface to the book in Persian. As the notation of the songs is not given, it is not possible to judge the quality of the musical setting. The Sultān gives the name of the *rāga* in which each song was set. A manuscript of *Kitāb-i-Nauras* preserved in the Oriental Library, Bankipur (Patna) contains Persian translation also. Altogether, seventeen *rāgas* have been used for the songs, viz., (1) *Bhūpālī* (2) *Rāmakrī* (3) *Bhairava* (4) *Hajīz* or *Hejāz* (5) *Māru* (6) *Āsavarī* (7) *Deśī* (8) *Pūrvā* (9) *Barārī* (10) *Toṛī* (11) *Mallāra* (12) *Gaurī* (13) *Kalyāṇa* (14) *Dhanāśrī* (15) *Kānarā* (16) *Kedāra* (17) *Nauroz*. Of these *Hajīz* or *Hejāz* and *Nauroz* are Persian melodies. The rest are all Indian *rāgas*. *Kānarā* or *Karnāṭa* seems to have been the most favourite *rāga*.

of the Sultān, since out of the 59 songs given in the book, 19 have been composed in this *rāga*. Since his *rāgas* were all of Hindustani music, it may be presumed that he used the same notes in this *rāga* as were used in Hindustani music. Tānasena had used certain modifications in this *rāga*, and so it came to be known as *Darabārī Kānarā*. Since the notation is not given, it is not possible to decide whether he used the same notes in this *rāga* as were used by Tānasena or by Sūradāsa and others. The next favourite *rāga* of the Sultān was *Bhairava rāga* in which he composed six songs. The notes of *Bhairava rāga* have remained the same till today. His third favourite *rāga* was *Mallāra* in which he has composed five songs. It is difficult to say again what notes were used by him in *Mallāra*, for every important musician of this period had invented a *Mallāra* of his own. His next favourite *rāgas* were *Toḍī*, *Kalyāṇa* and *Kedāra*, in each of which he composed four songs. It is again difficult to say what exactly was his *Toḍī*. With regard to *Kalyāṇa*, it may be noted that he does not use the word *Aimana* or *Yamana* for this *rāga* which is common now-a-days. We shall say more about this in another chapter.

The Persian melody, *Nauroz*, was Sanskritized into *Navarocikā* in Hindustani music, and *Hejaza* was adopted by Karnataḥa music and was named *Hijeja* or *Hijeju*.

The Sultan composed a number of songs in praise of Sarasvatī and Gaṇapati, and when asked by his co-religionists as to why he prayed to these deities, he replied that he did so because he received inspiration from them.

Kitāb-i-Nauras is important from four points of view:—

1. As throwing light on the language of the period.
2. As a literary composition.
3. As throwing light on the music of the period.
4. As basis of *Rāgamālā* paintings.

1. Its linguistic importance

All the songs have been written in the Dakkhini language. This was the origin of both Hindi-Kharī-bolī and Urdu. A study of the language used in the songs of the book shows Urdu adopted certain words and idioms and dropped others, and how Hindi accepted some of these and dropped the rest. A study of the songs throws sufficient light on the development of these languages.

2. Its literary importance

The text of the songs has excellent poetic beauty. Very few songs of Hindustani music have got such literary flavour. A few examples will suffice.

1. Song No. 37

"The goddess Sarasvatī in her pure white beauty resembles an ivory statue (elephant tusk) made by an excellent sculptor. That is why Gaṇeśa had his mouth like that of an elephant. Again Durgā is a pleasant jasmine flower. Ibrāhim having put on a garland bows down before her and offers his prayers."

Song No. 39

"The path of art (literally knowledge) is not visible. That is why Sarasvatī and Gaṇapati appeared as sun and moon to shed light (on the path). *Vāk* (Sarasvatī) and *Vināyaka* (Gaṇeśa) have appeared as two *Bīnas* (*vinās*) to drive away all misery and offer enjoyment and happiness.

"O Śāradā (Sarasvatī) and Gaṇeśa, you are like my mother and father. You are like two pure crystals. Through your blessing you have made Ibrahīm know who was quite unknown. I congratulate my good fortune."

Song No. 6

"The world is a milk-pot filled with the milk of moonlight; the crystal moon is like butter floating on the surface of that milk-pot. Or the moon is like a white duck and the moonlight a heap of pearls or the moon is Indra riding his elephant of moonlight. Or the moon is like Brahmā, bathing in the Gaṅgā of moonlight. Or the moon is like Śiva and the moonlight is like white ashes on his forehead. Or it is like the reflection of the body in the mirror of the moonlight. These verses have been composed by Ibrahim, the world-teacher."

3. Its musical importance

Ibrahim uses the word *maqāma* of Persian music for *rāga*, e.g., *Dar Maqāma Bhūpālī*, *Dar Maqāma Bhairava*, etc., which means in *Rāga Bhūpālī*, in *Rāga Bhairava*, etc. Sometimes, he uses the word *rāga*, and sometimes the word *rāginī*, which shows that the *Rāga-Rāginī* classification was current at the time, though he did not always adhere to this classification.

Ibrahim's *dhrupada* compositions are very important from one point of view. *Dhrupa* was a variety of *Sālagasūda Prabandha* prevalent from about 700 A.D. to about 1600 A.D. The *dhrupa* composition had three parts, viz., *Udgrāha*, *Antarā* and *Ābhoga*.

Samgīta-ratnākara says explicitly that the part known as *antarā* appears only in the *Sālagasūda* compositions. Kallinātha, the commentator on *Samgīta-ratnākara*, says that all the varieties of *Sālagasūda* had only three *dhātus* or constituents, viz. *udgrāha*, *antarā*, and *ābhoga*. Ibrahim also gives only these *three parts* in his *dhrupadas*. He does not name the first part, but it is clear from its position and length that it is *udgrāha*. He names the second part as *antarā*, and the third part as *ābhoga*. These were exactly the three parts of the ancient *dhrupa* composition. Ibrahim has adhered strictly to the ancient

style of *dhruva* composition. We shall examine this at length in the chapter entitled 'The Evolution of *Dhruvapada*'.

4. Its importance as basis of Rāgamālā paintings

Ibrāhīm was deeply interested in painting and calligraphy. He himself was a good painter and calligraphist. Under his patronage a new school of painting developed which was known as *Dakhinī* school. It combined the Vijayanagara style with Persian and Turkish styles.

Though Rāgamālā paintings of *Dakhinī* origin had started earlier, Ibrahim gave the greatest impetus to this art. Dr. Motichand and Shri Khandalavala are of the opinion that the Rāgamālā paintings of *Dakhinī* style found in the Bikaner collection were produced at his court.

In some of his songs, Ibrāhīm gave beautiful description of *rāgas* and *rāginīs*. He called these descriptions *lakṣaṇas* of the *rāgas*. A few examples are given below:

Bhairava

Bhairava has a body as fair as camphor. He has the *tilaka* of the moon on his forehead. He has three eyes, and a matted lock of hair over which streams the Gaṅgā. In one hand, he has a human skull, in the second a trident. He rides a white bull. He has the skin of an elephant and a lion on his back. Snakes are his ornament, and he sits under the shade of *Kalpavṛkṣa* (the wish-fulfilling tree). On *Kailāśa* mountain where he sits, a fair maiden is playing upon *mṛdaṅga* (drum). Ibrāhīm says that these are *lachchanas* (*lakṣaṇas* = features) of the most excellent, and exquisite *Rāga Bhairava*.

Āsāvārī

Āsāvārī is a beautiful lady of white *campaka* complexion, wearing a *sārī* of red colour, and a bodice of blue colour, and has decorated herself with all the marks of beauty.

The more she smiles, the more does she entrap her lover. She is tightening her dress and is holding the hand of the man nearby. She is casting playful and loving glance at her lover. Ibrāhīm, the composer, describes in this way the features (*lachchana*) of *Āsāvārī*.

Such descriptions provided material for the visual representations of *rāgas* by painters. The painters in his court derived their inspiration for painting *Rāgamālā* pictures from the *lachchanas* (*lakṣaṇas*) given by Ibrāhīm in his musical compositions. He also gave directions personally to his painters for painting the pictures of many *rāgas*.

Musical Instruments

References are found about the following musical instruments that were played in Bijapur:

Stringed Instruments

1. *Tambūr* 2. *Kamaivā* 3. *Ravāba* 4. *Tantra* 5. *Canga*

Membranophonic Instruments

1. *Ḍholaka* 2. *Dafa* 3. *Mṛdaṅga*.

Aerophonic Instruments

1. *Shahanāī* 2. *Nai* 3. *Upanga* 4. *Panva*.

Among the idiophonic instruments (*ghana vādya*), *jhāñja* and *mañjira* were common throughout India, though there no specific references to these.

Tānasena II

There was a musician in the court of Jahāngīr on whom he had conferred the title of Tānasena. This musician cannot be the Tānasena of Akbar's court, for he had passed away while Akbar was alive. Evidently, he was another great musician whose merit Jahāngīr recognised by conferring on him the title of Tānasena. We may call him Tānasena II. The real name and other particulars of this musician are not known.

It is said that the *samadhi* (burial monument) of one Tānasena was built in Nidhivana in Vṇdāvana. It is possible that this Tānasena was Tānasena II of Jahāṅgīr's court. Some think that this *samādhi* was that of Tānasena of Akbar's time and the mausoleum of Tānasena in Gwalior is a fake. Till sufficient historical evidence is obtained in support of this theory, it is not possible to dismiss Tānasena's Gwalior mausoleum as a fake.

Narottam Thākura

He was born in the village Khetari in Bengal in 1534 A.D. He was reputed as a great musician and gave an impetus to the *kīrtana* form of music. He wrote many devotional poems. He started the *Līlā-Kīrtana* style which was later on known as *Gaderahātī* or *Garānahātī* style. These *kīrtana* styles were the product of a combination of classical music and folk music.

Raghunātha Nāyaka

He was the *Rājā* (king) of Tanjore and ruled from 1614 to 1628 A.D. He was a great patron of music, and himself a musicologist. He was also a great scholar of Saṁskṛta and Telugu. His able minister, Govinda Dīkṣita, was a great musician. With the assistance of Govinda Dīkṣita, Raghunātha Nāyaka wrote *Śaṅgita-Sudhā*. The work was finished in 1620 A.D. The book has seven chapters, viz., *Svara*, *Rāga*, *Prakīrṇaka*, *Prabandha*, *Tāla*, *Vādyā* and *Nartana*. Karnataka music was greatly developed under his patronage.

The author has named fifteen *melas* as important and has described fifty *rāgas*. He has given a description of *Śuddha* and *Madhyamamela viṇā*.

Gunasena

He was another important musician of the 17th century. He had earned the title of *Nāyaka*. His real name was Afzala. Gunasena was the name that he used in his musical compositions. He is said to have been a resident of Kashmir.

Lāl Khān Kalāwant

He was the disciple and son-in-law of Vilāsa Khān. Jahāngīr has spoken highly of him in *Tuzuka-Jahāngīrī*. He also flourished in the 17th century, and was the court-musician of Shāhjahān. He was born in about 1590 A.D. He acquired great fame as *dhruvapada* singer. Shāhjahān conferred on him the title of *Gunasamudra* (ocean of art). He passed away in about 1675 A.D.

Jagannātha Kavirāja

He was employed in Shāhjahān's court. He was both a great *dhruvapada* singer and also a great composer. He had a poetic gift. Shāhjahān was so pleased with his compositions that he conferred on him the title of *Kavirāja* (king among poets). Shāhjahān once presented to him silver equal to his weight. He passed away in about 1660 A.D.

Raṅga Khān or Dīraṅga Khān

Raṅga Khān was another important musician employed in the court of Shāhjahān. Raṅga Khān was also known as Dīraṅga Khān. He was considered to be a great *dhruvapada* singer, and was known as a *Kalāvanta*. Those who were great masters of classical music—particularly of *dhruvapada*—were known as *Kalāvanta*. Shāhjahān presented to him also silver equal to his weight. He passed away at the age of eighty.

Misrī Khān Dhādī

Misrī Khān was a brilliant pupil of Vilāsa Khān, the son of Tānasena. He was a *Dhādī*—a caste of professional musicians. He was born in the last quarter of the 16th century. In 1650-51, he went to Bengal with Shāh Shujā, the son of Shāhjahān. Shāh Shujā was appointed governor of Bengal. The sons and pupils of Tānasena were known as *Seniyas* and their style of singing and playing instrumental music were designated as *Senī gharānā*. He was the first musician who promulgated the *Senī* style of *dhruvapada* singing in Bengal.

Subalāsena

According to some, he was one of the sons of Suratasena, and so a grandson of Tānasena. He was also known as Suhelasena. He was born in the last quarter of the sixteenth century. He had a very great reputation as a *dhruvapada* singer during the reign of Shāhjhān. He passed away in about 1660 A.D.

Kāna Khān Kalāvanta

He was another important *dhruvapada* singer in the employ of Shāhjhān. When Shāhjhān's son, Shāh Shujā, was appointed *Subedāra* of Bengal, he took Kāna Khān Kalāvanta with him.

Jahāngīr's Time

There were a few important musicians in Jahāngīr's time, e.g., Vazīra Khān, grandson of Subhāna Khān, who sang *khayala* in Khusrava's style, some musicians of Tānasena's family, and some instrumentalists of Nabāt Khān's family. There were also a few instrumentalists such as Sarasanayana, Rasabīna Khān, Allādā Dḥārī, Vāyajīda Ravvānī.

Sarasanayana's real name was Hayāta. He was employed as court musician by Jahāngīra. Rasabīna Khān's real name was Muhammada. He was an excellent *vinā* player and was employed as a musician in Shāhjhān's court. Allādā Dḥārī was a great *sārāngī* player. Vāyajīda Ravvānī was an excellent *ravāba* player. Suratasena was an important vocalist employed in Jahāngīra's court.

Very little is known about the life of these musicians.

Śekha Śīra Mohammada

He was a famous *dhruvapada* singer and composer during Shāhjhān's reign.

Catura Dāmodara

He was the son of Lakṣmīdhara, a resident of Cerukuri in

Guntur district, and the author of the commentary, *Śrtirañjanī*, on the *Gīta-govinda* of Jayadeva. Dāmodara was patronised by Jahāṅgīra. His name was Dāmodara and *Catura* was an honorific title or pet-name attached to his name. He lived in the 17th century. He wrote *Samgīta-darpaṇa* between 1625-1630 A.D. It contains seven chapters, viz., *Svara*, *Rāga*, *Prakīrṇa*, *Prabandha*, *Vādyā*, *Tāla* and *Nṛtya*. His chapter on *Svara* is mostly a rehash of the same chapter in *Samgīta-ratnākara*. His chapter on *Rāga* is obscure. He gives the *Rāga-Rāginī* classification. His chapter on *Nṛtya* contains quite a good deal of new information. In the chapter on *Tāla*, he gives several varieties of *Mañṭha Tāla* which are not easily available elsewhere. He has also given the *Dhyānas* or pictorial representations of certain *rāgas*. On the basis of the *Dhyānas*, picture of *rāgas* and *rāginīs* were painted by many painters. *Samgīta-darpaṇa* was translated into Persian.

Dāmodara's son Ananta had a brilliant pupil named Vedasūri, employed in the court of Shāhajī, father of Śivājī, who wrote *Samgīta-makaranda* in about 1640 A.D., in which he has developed the postures mentioned by Dāmodara and added a few of his own.

Ahobala

He is a very important musicologist. His book, *Samgīta-pārijāta*, throws a good deal of light on the Hindustani music of the 16th and 17th centuries. He was the son of Śrīkrṣṇa. Since he has not given any hint in his book as to when it was finished, it is difficult to fix the exact date of the book. Its contents reveal that he had access to *Rāga-taraṅginī* of Locanakavi and *Rāga-vibodha* of Somanātha. So his book must have been written in the later half of the seventeenth century.

The *Śuddha* scale of *Samgīta-pārijāta* is the same as that of the modern *Kāphī Rāga* of Hindustani music. Though Ahobala has named 29-*vikṛta svaras*, he has actually used only 12 notes in describing his *rāgas*.

He is the first musician who has described his 12 *svaras* in terms of the length of the speaking wire of the *viñā*. This is his greatest contribution. It enables us to find out the exact interval of the *svaras* used in those times.

Samgīta-pārijāta was translated into Persian by Paṇḍit Dīnānātha, son of Vasudeva, in 1724 A.D. There is a copy of the Persian translation. It was printed in original Saṁskṛta in 1879 A.D. in Calcutta. It is out of print now. The printed book contains a number of mistakes. If the book is edited by comparing it with the Persian translation, and printed in the revised form, it will be a definite contribution to musicology.

Rāgarasa Khān

According to Shri L.D. Joshi, he was the son of Navata Khān. According to some others, he was the grandson of Vilāsa Khān. He was an artiste *par excellence* both in *dhruvapada* and *viñā*. According to some, Masīda Khān, who started the *Masīda Khān* style of playing in *sitāra*, was the son of Rāgarasa Khān. Rāgarasa Khān passed away in about the middle of the 18th century A.D.

Khushahāla Khān

He was the son of Gunasamudra. He is said to have acquired perfect mastery over *Toḍī Rāga*. Khushahāla Khān and his brother Vishrāma Khān were employed as court musicians by Shāhjahān.

Shekha Bahāuddīn Barnā

He flourished in Shāhjahān's time. He became a *faqīra* or mendicant. He sang *dhruvapada*, *khyāla*, and *tarānā* equally well, and was also a good composer. He also played *ravāba* and *viñā*. He had also invented an instrument called *khyāla*, but it never became popular. He passed away in about 1660.

Shekha Shera Muhammada

He was another important musician of this period. He was

a reputed singer of *cutkalā*, *khyāla* and *tarānā*. He passed away in about 1662 or 1663.

Shaukī

He was a famous player of the Arabic instrument, *Tumbur*. He passed away in Kashmir in the later part of the 17th century.

Amānullā Pakhāwajī

He was a great *mṛdaṅga* player in Shāhjhān's time.

From the seventeenth century, we get almost a continuous history of musicologists and performers. We shall first of all take up the famous musicologists.

Satīma Canda Ḍāgura

He was a descendant of Brijacanda Ḍāgura. He was a good *dhruvapada* singer and composer, but none of his compositions is available now.

Vazīra Khān Nohāra

He was the grandson of Sujāna Khān, and was a *dhruvapada* singer of *Nohārī Bānī*. He was also a good singer of the *khyāla* of *Amīr Khusrava's* pattern.

Haribhaṭṭa

He flourished in the first quarter of the seventeenth century. He wrote two books, viz., *Samgīta-Sāroddhāra* and *Rāgamāla*.

Harivallabha

There are two authors of the above name. Both of them flourished in the 17th century. Harivallabha, the author of *Samgīta-darpaṇa* wrote his book in *Vikrama Samvat* 1710 i.e., 1643 A.D. He himself admits that his book is a Hindi version of the Saṁskṛta book of the same name written by Dāmodara Miśra. It is not simply a translation of the Saṁskṛta text of

Samgīta-darpaṇa. The author has drawn his material from other sources also. It is written in old Hindi. It has not yet been published. Manuscript copies of the book are available in Kāshī Nāgarī Pracāriṇī Sabhā and Sarasvatī Bhavan Library, Benaras. The book was largely utilized by painters for painting Rāgamālā pictures.

The other Harivallabha was a Bengali *Vaiṣṇava* poet. He was greatly interested in *kīrtana* songs. He collected *kīrtana* songs under the title *Kṣaṇadāgīta-cintāmaṇi*, and also composed a few *kīrtana* songs himself. His real name was Viśvanātha Cakravartī.

Locana

His full name was Locana Jhā. He was a resident of Mithilā. His father's name was Bābū Jhā. He has quoted songs of Vidyāpati in his *Rāga-taraṅginī*. Vidyāpati enjoyed the patronage of Śiva Simha, Rājā of Mithilā who flourished in the 14th century.

Locana's patrons were Rājā Mahinātha and Narapati Thākura. This means that he flourished in the middle of the 17th century. He wrote *Rāga-taraṅginī* at the instance of Narapati Thākura. He also wrote *Rāga-saṁgraha*, but it has not yet been published. He has mentioned *rāgas* like *Bhaṭṭiyāra*, *Varāṭī*, *Jogiyā*, *Mālava*, etc., which were well-known melodic patterns of the *Rāga-Rāginī* classification. He mentions six *rāgas*, viz., *Bhairava*, *Kauśika*, *Hindola*, *Dīpaka*, *Śrī*, and *Mehā* and five *rāginīs* of each. He uses the word *sansthāna* or *saṁsthiti* for *thāṭa* which appears to be a mere translation of the Persian word *maqāma*.

Some think that he belonged to the 11th or 14th century, but since he seems to have an access to Damodara's *Samgīta-darpaṇa*, which was written between 1625-1630 A.D., he could not have flourished earlier than the seventeenth century.

Hṛdayanārayaṇdeva Śāha

He was the king of Gaḍā when Shāh-jehān ruled in Delhi.

His father's name was Premanārāyaṇa Śāha. Jujhāra Singh, a Bundelā chief invaded Gaḍā, killed Premanārāyaṇa Śāha and annexed his kingdom. Later Jujhāra Singh was defeated by Shāhjhān's forces. Shāhjhān restored the kingdom of Gaḍā to Hṛdayanārāyaṇadeva Śāha, the son of Premanārāyaṇa Śāha in 1640. In 1651, Hṛdayanārāyaṇadeva Śāha again lost his kingdom, and fled away to Mandla, near Jubalpur.

Hṛdayanārāyaṇadeva was a musicologist, and probably also a *viṇā* player. He has written two books on music in Saṁskṛta, viz., *Hṛdaya-kautuka* and *Hṛdaya-prakāśa*. In *Hṛdaya-kautuka*, he seems to have copied the chapter on *svara* (notes) from *Rāga-taraṅginī*.

He has fixed the exact places of *śuddha* and *vikṛta svaras*. He has described these in terms of the length of the sounding string of the *viṇā* and so the intervals of these notes can be accurately found out. This again seems to be copied from *Saṁgīta-pārijāta* of Ahobala.

He uses all the three words—*saṁsthiti* or *saṁsthāna* (which he seems to have borrowed from *Rāga-taraṅginī*), *mela* (which he seems to have borrowed from *Saṁgīta-pārijāta*), and *thāṭa* which had come into common use in sixteenth-seventeenth centuries. He uses *mela* or *thāṭa* for the classification of *rāgas* current in his time. He uses 12 *saṁsthānas* or *melas* which were used by Locana in his *Rāga-taraṅginī*. He has added a thirteenth *thāṭa* with *triśruti madhyama* and *triśruti niṣāda*. His *śuddha* scale is *Kāphī* of modern Hindustani music which is also the *śuddha* scale of Locana.

From his books we can see how some of the old *rāgas* had acquired new names and new disposition of notes.

Śrīnivāsa

Śrīnivāsa wrote an important book, viz., *Rāga-tattva-vibodha*. He has given no information in his book about him-

self, his parents, or his patron. Therefore, nothing can be said about his life.

He has quoted profusely from Samgīta-pārijāta of Ahobala. Samgīta-pārijāta seems to have been written in the later half of the seventeenth century. Bhāvabhaṭṭa who was employed in the court of Anūpa Singh, the ruler of Bikaner has quoted the opinion of Śrīnivāsa in the description of rāgas in his book, Anūpa-vilāsa. Anūpa Singh ruled in Bikaner from 1674 to 1700 A.D. Ahobala wrote Samgīta-pārijāta in the first half of the seventeenth century. Śrīnivāsa must have, therefore, composed his Rāga-tattva-vibodha after Ahobala and before Bhāvabhaṭṭa, i.e., between 1650 to 1680 A.D.

He accepts the scheme of 22 śrutis and fixes the positions of the svaras *sa, ri, ga, ma, pa, dha* and *ni* on the 4th, 7th, 9th, 13th, 17th, 20th and 22nd śrutis respectively. While he recognises 22 śrutis, in actual practice, he, like Ahobala and Hṛdayanarāyaṇadeva, uses only 12 notes in the description of rāgas.

Śrīnivāsa's Rāga-tattva-vibodha is useful inasmuch as he also gives a practical demonstration of the location of the various notes on the sounding string of the vīṇā. He first fixes the position of the śuddha svaras, and then the vikṛta svaras according to mathematical calculations.

Both Ahobala and Śrīnivāsa use the term mūrchanā in a sense different from that of Bharata and Śārṅgadeva. Like Ahobala, he uses the term in the sense of an essential ingredient for the production of a rāga. Mūrchanā in their system stands mid-way between mela and rāga.

Like Ahobala, he uses mela or thāta in the sense of a series of notes capable of producing rāgas. He classified rāgas according to the melas or thātas to which they belonged. He has described about 104 rāgas. According to him, every rāga has four parts which he calls udgrāha, sthāyī, sañcārī and

muktāyī. In some *rāgas*, he does not give the *sañcārī*; he only gives *udgrāha*, *sthāyī* and *muktāyī*. In these, he gives the notes of the *ālāpa* or elaboration of the *rāga*. *Udgrāha* or the first part of the *ālāpa* of the *rāga* gives the main ascending and descending notes of the *rāga*. It was the first part with which the *ālāpa* of the *rāga* was commenced. The very word *udgrāha* means that with which a start or commencement is made. He calls the next part of the *ālāpa* of the *rāga*, *sthāyī*. This gives a further development of the *rāga*. The *sañcārī* gives a still more elaborate development in which the ascending and descending notes are mixed in various ways. The *muktāyī* is the final part which gives the notes that indicate how the *ālāpa* of the *rāga* is to be finished.

Bhāvabhaṭṭa

He was in the service of Maharaja Anūpa Singh, who was the ruler of Bikaner from 1674 to 1709 A.D.

He wrote four books on music, viz., *Anūpa Saṁgīta-vilāsa*, *Anūpa-saṁgīta-ratnākara*, *Anūpāñkuṣa* and *Muralīprakāśa*. In *Anūpa-vilāsa*, he has given detailed information regarding his parentage, birth-place, etc. His father's name was Janārdana Bhaṭṭa who was in the service of Shāhjhān. We have seen that Shāhjhān had conferred the title of Kavi-rāja on Janārdana Bhaṭṭa. He was a great poet and a great musicologist. Bhāvabhaṭṭa was his son. He was born in Dhavalapura (Dhawalapura at a distance of about 251 miles from Delhi). His mother's name was Svapnabhavā. His father Janārdana Bhaṭṭa was known as Saṁgīta-rāja. This title also seems to have been conferred on him by Shāhjhān.

After the death of Shāhjhān, Janārdana Bhaṭṭa and his son Bhāvabhaṭṭa took service under Mahārāja Anūpa Singh of Bikaner. Like his father, Bhāvabhaṭṭa was also a musicologist. In *Anūpa-vilāsa*, he has copied a good deal from *Saṁgīta-ratnākara* and has also quoted from *Saṁgīta-pārijāta*, *Śṛṅgāra-*

hāra, *Rāga-Kutuhala*, etc. In the *Svara* chapter, he has borrowed wholesale from *Samgīta-ratnākara*,

In the chapter on *Rāga*, he has mentioned practically all the *rāgas* of *Samgīta-ratnākara* though most of them had become extinct in his time, and has added two interesting poems in Hindi in *Savaiya* meter, giving the varieties of *Kānadā Rāga*.

In *Anūpa-samgīta-ratnākara*, he has again borrowed the chapter on *svara* from *Samgīta-ratnākara*. He has also given a definition of *ālapti*, *dhruvapada* and *kuāda* rhythm.

He has also mentioned the varieties of *Kalyāṇa*, *Vilāvala*, *Toḍī*, *Gaurī*, *Gauda*, *Barātī*, *Āsāvarī*, *Kedāra*, *Bihāṅgadā*, *Sāraṅga*, *Bhairava*, *Kāmoda*, *Gurjarī*, *Saindhavī* and *Mallāra*. Unfortunately, he has not defined the varieties.

He has also given in the above book many examples of *dhruvapadas*, but has not set them to notation.

The *Anūpāṅkuṣa* is a small work in which he quotes the opinions of many musicologists about the various *rāgas* without trying to explain them.

His *Muralīprakāśa*, a book on flute is extremely sketchy.

Mārgadarśī Śeṣa Iyngar

Mārgadarśī Śeṣa Iyngar was a musician and composer of *kīrtanas* in South India. He flourished in the 17th century. He was a great devotee of Raṅganātha.

Nārāyaṇa Tīrtha or Nārāyaṇānanda Tīrtha

Life

Nārāyaṇa Tīrtha was a Telugu Brahmin. This was the name given to him after *sannyāsa*. In some of his songs, he gives his name as Śiva-Nārāyaṇānanda Tīrtha. Since his *guru* (spiritual director) was Śiva Rāmānanda Tīrtha, it is just pos-

sible that he may have added the name of his *guru* to his own. In South India, generally the father's name is added to the son's, and since the *guru* is like a father, Nārāyaṇānanda Tīrtha may have added his *guru's* name to his own.

Before he became a *sannyāsi*, his name was Govinda Śāstri. He was, however, affectionately called Talla Vajjhala by his parents. *Talla* is said to signify *jñāna* (wisdom) and *vajjhala* (master). When his parents gave this name to him, they hardly thought that the signification of the name would prove to be literally true in his case.

He was born in the latter half of the 17th century in Haja, a village in the Guntur district. His father's name was Nīlakaṇṭha Śāstri. Some members in the line of his brother's family are still living in Kaja and other parts.

He studied the six *śāstras* for twelve years under a famous scholar, named Vasudeva Paṇḍita. He had also learned music and used to sing devotional songs about Śrī Kṛṣṇa in ecstasy. He also acquired a practical knowledge of dance.

He was married but only a few years afterwards took orders (*sannyāsa*) under Svāmī Śiva Rāmānanda Tīrtha. After *sannyāsa*, he went to Kāśī and lived there for a number of years teaching *śāstras* to both lay and *sannyāsi* pupils.

A great Paṇḍita (scholar) from Kashmir during his time came to Kāśī and defeated in *śāstric* disputation nearly all the scholars of the place. He was, however, so greatly impressed by Nārāyaṇa Tīrtha that he fell at his feet and became his disciple, and took up *sannyāsa*. He is the famous Kashmir Sadānanda, the author of *Vedānta-sāra*. Another *sannyāsi* disciple of his wrote the celebrated *Tilaka* commentary on *Vālmiki Rāmāyana*. Another great *sannyāsi* disciple of his, Gauda Brahmānanda, wrote the well-known commentary *Laghu Candrikā* on Madhusūdan Sarasvatī's *Advaita-siddhi*. This work is generally known as *Gauda-Brahmanandīyam* after his name.

Sonthe Vyankaṭasubbayya, the father of Sonthe Vyenkaṭaramaṇayya, the music guru of Tyāgarāja, was also a disciple of Nārāyaṇa Tīrtha.

After staying in Kāśī for a few years, he went out on pilgrimage to Prayāga (Allahabad), Mathurā, Jagannātha Purī, Agridpulli (in Krishna district), Singarkonda near Addanki in the Guntur district, Vijayavādā and Vārāhura in the Tanjore district where he spent the last few years of his life.

According to tradition prevalent in the South, Nārāyaṇa Tīrtha was led to Bhūpatirājapuram by two *vārāhas* (boars), and since then the village was called Vārāhura. This is situated on one of the branches of the Kaveri river. There is a temple in which there is a portrait of Nārāyaṇa Tīrtha which was prepared by the local *Rājā*.

After spending three to four years in Vārāhura, he retired to Tiruppurenduritti near Vārāhura. Here he passed away in A.D. 1745. His *samādhi* is built here under a mango tree. The local *Rājā* made an endowment of 19 acres of land for the maintenance of the *samādhi*. Every year, *ārāḍhanā* is celebrated there in which musicians sing songs from his famous work, *Śrī Kṛṣṇalīlā-taraṅgiṇī*. Large crowds gather there and offer milk pots and *ghṛta-dīpas* (clay lamps with ghee).

Contribution

He is said to have written about thirteen books, but since a few more writers bear the same name, it is doubtful whether all the books were written by him. At least three works, viz., *Śrī Kṛṣṇalīlā-taraṅgiṇī* (in Saṁskṛta), *Pārijātapaharaṇa Nāṭaka* (in Telugu) and *Bhaṭṭa Bhāṣāprakāśam*, a work on *Pūrva-mīmāṃsā*, were definitely written by him.

Among musicians and devotees, his *Kṛṣṇalīlā-taraṅgiṇī* is justly reckoned as an outstanding book both from the point of view of its poetry and musical quality.

His style in *Kṛṣṇalīlā-taraṅgiṇī* is akin to that of Jayadeva in *Gīta-govinda*. A suitable *rāga* and *tāla* are given for each song. The work presents the life of Śrī Kṛṣṇa as related in the tenth *Skandha* of *Bhāgavata*.

It is divided into twelve cantos, called *taraṅgas* (waves), and the book is called *Śrī Kṛṣṇalīlā-taraṅgiṇī*, i.e., the River of the *Līlās* (sports) of Śrī Kṛṣṇa. The division of the work in twelve parts is probably in imitation of *Bhāgavata* which is also in twelve parts, and also because *Vāsudeva Dvādaśākṣarī Mantra* in which he had great faith consists of twelve letters. It is interesting to note that Jayadeva has also divided *Gīta-govinda* into twelve *sargas* (cantos).

The work is a *Yakṣa-gāna* which is characterized by narrative, music and dance drama. In terms of modern music, it is an opera. It is written in charming, melodious Saṁskṛta, full of fervour of devotion for Śrī Kṛṣṇa.

There are about 153 songs in *Kṛṣṇalīlā-taraṅgiṇī*. A *rāga* and a *tāla* are indicated for each song. Altogether 39 different *rāgas* have been used for these songs. The most favourite *rāgas* of the author are *Nādanāmakriyā* in which there are 16 songs, *Saurāṣṭra* in which there are 14 songs and *Madhyamāvati* in which there are 13 songs. In the seventh *taraṅga*, there is a *sapta rāga-tāla-mālikā*, commencing with *Dhruva Maṇḍala*, describing *rāsa-līlā-vilāsa*. A series of seven *rāgas* with seven different *tālas* has been used in describing *rāsa-līlā-vilāsa*. The *rāgas* used are *Naṭa*, *Madhyamāvati*, *Pantuvarālī*, *Śrī*, *Ānandabhairavī*, *Saurāṣṭra* and *Toḍī* and the *tālas* are *Ādi-tāla*, *Maṇṭhya*, *Rūpaka*, *Jhampa*, *Vilamba tāla*, *Tripuṭa* and *Ekatāla*. He has used *Jātis* in many of his songs and in some of these *Jātis*, he has skilfully introduced some of the *mahāvākyas* of *Vedānta* like *Tadhi Tvamevāsi*.

The songs in the opera are in *kīrtana* form. They have the division—*pallavī*, *anupallavī* and *caraṇa*. Some of the compo-

sitions, e.g., those in the *rāgas Āhīrī, Mañjarī, Dvijāvantī, Karnāṭaka-sāraṅga* and *Gaurī*, have acquired great celebrity.

Kṣetrajña

Life

Kṣetrajña was a great composer and singer. He was also known as Kṣetrayya and Kṣetriyulu. He came to be called Kṣetrajña or Kṣetrayya as he visited a number of *kṣetras* or holy places. His real name is not known.

He flourished in the 17th century. He was born in Muvvapūri. According to some, this is a village near Ghaṇṭasāla in Krishna district. According to others, there is another village of the same name in the Candragiri Tāluq of Chittor District, and Kṣetrajña was born in this village of Candragiri Tāluq. He passed away in the last quarter of the seventeenth century.

Contribution

Kṣetrajña was a matchless composer of *padam*. Songs composed with predominant *śṛṅgāra rasa* (erotic sentiment) with the characteristic *bhāvas* (moods) of definite *Nāyakas* (male lovers) and *Nāyikās* (female lovers) came to be known in Karnataka music as *padams* or *padas*. Both from the point of view of poetic quality and the *rāga* selected for the expression of each sentiment, Kṣetrajña stands unsurpassed.

He was an itinerant singer. He moved about, composing his *padas* and singing, from place to place. He was an ardent devotee of the deity Gopāla of his village. Every *pada* composed by him bears the *mudrā* or the poetic insignia of *Muvva Gopāla*. Although the *padas* are a sort of dance form, they are sung in concerts also on account of their high poetic and musical quality. Many of his *padas* have a dual aspect, viz., *bahir śṛṅgāra* (outwardly erotic) and *antara bhakti* (inwardly devotional).

He was a prolific composer. It is said that he sang two thousand *padas* in the court of Tirumala Nāyaka of Madurā, a thousand in Tanjore court and eleven hundred before the Sultān of Golconḍā.

When he was the guest of Vijayarāghava Nāyaka of Tanjore, he composed five *padas* with the *rājāṅkitam*. They are in five different *rāgas* and are known as *Vijayarāghava pañcaratnam* or *Kṣetrayya-pañcaratnam*.

It is said that the court poets of Vijayarāghava Nāyaka became jealous of him and made veiled remarks against him. He came to know of this. He composed a *padam* in *Kāmbhojī rāga*, *tripuṭa tāla*, beginning with *Vadaraka-pove* and deliberately left the last line incomplete. He gave the piece to the ruler, suggesting that the song might be completed by the court poets, and left for Setu on pilgrimage. The court poets failed to complete the last line in consonance with the main sentiment of the song. On his return from pilgrimage, Kṣetrājña completed the last line, and the court poets publicly acknowledged his greatness.

Bhadrācalam Rāmadāsa

He was a Telang Brahmin. He was born in the first quarter of the 17th century. He was a devotee of Rāma and composed many *kīrtanas* in praise of Rāma. He passed away in the last quarter of the 17th century.

Girirāja Kavi

He was the grandfather of the famous composer Tyāgaraja. He flourished in the 17th century. He was a great composer of *kīrtana* and was patronised by Śāhajī of Tanjore.

Śāhajī of Tanjore

Life

Tanjore was for a long time ruled by the *Nāyakas*. A

Maratha chieftain named Ekojī (alias Venkājī) usurped the throne of Tanjore in 1676. The Marathas ruled here for a pretty long time. With the advent of the Marathas in Tanjore started a beautiful integration of the art of the North and South. The *Harikathā* of Maharashtra assumed the form of *Kathākālākṣepam* in the South. In the *Kathākālākṣepam*, one may hear even today not only the devotional songs of Alvars of the South but also the *abhaṅgas* of Tukārāma and even the *bhajans* of Kabīra and Mīrā.

Contribution

Ekoji's son Śāhajī II ruled in Tanjore from 1686 to 1712 A.D., according to Nīlakaṇṭha Śāstri (*History of India*, Pt. II, p. 306). According to some others, he ruled from 1684 to 1711 A.D. Śāhajī gave a great impetus to the art of dance, drama and music. He was himself a great musician and a prolific composer. He has to his credit about 1,000 musical compositions in four languages Saṁskṛta, Telugu, Marathi and Hindi. The *Rāgalakṣaṇas* or main characteristics of *rāgas* numbering a hundred were recorded at his instance by the musicians of his court. They are contained in ten manuscripts and are carefully preserved in the Sarasvatī Mahal Library, Tanjore. He also collected standard compositions for the mastery of *rāgas* known as *Ālāpa*, *Ṭhāya*, *Gīta* and *Prabandha*. This four-fold scheme—known as *caturdaṇḍī*—was actually started by Gopāla Nāyaka and followed by later musicians and musicologists. These are contained in twenty manuscripts which are carefully kept in the Sarasvatī Mahal Library, Tanjore. Under the auspices of this library, a book containing *Ālāpas* and *Ṭhāyas* (Saṁskṛta *sthāyī*) of nine *rāgas* has already been published. The remaining literature left by Śāhajī is still to be published.

The book published shows how *ālāpa* was rendered in older times. *Ālāpa* means expansion of the musical idea or ethos of a *rāga*. The *ālāpa* was divided into five parts. The first was known as *ākṣiptikā* or *āyattam*. *Ākṣiptikā* is a Saṁskṛta

word which means 'throwing about', 'expanding'. *Āyattam* is a Tamil word meaning 'the preparation for singing a *rāga*'.

The second part is called *Rāgavardhanī* or *Eduppu*. The *ākṣiptikā* gives the initial form of a *rāga*; the *rāgavardhanī* develops it. *Eduppu* is a Tamil word which means 'the regular beginning of the expansion of the *rāga*'. It is also called *Karaṇa*. The *rāgavardhanī* is generally divided into two or more parts. The first part is known as *Eduppu*, the second as *Udgrāha*, and the third, if used, is known as *Tritīya Rāgavardhanī*. Each of these three parts has its own finale or *Muktāyī*. The *muktāyī* is the third part of the *ālāpa*.

The fourth part is called *sthāyī*. This is the expansion of the *rāga* emphasizing those particular notes which are used as centres for staying. These are known as *apanyāsa svaras* or notes on which there is a short pause, and *nyāsa* is that note on which the *rāga* or a part of it ends with perfect aesthetic effect.

The last part is known as *makarīṇī*. It is also called *vartanī*. The *makarīṇī* is sometimes divided into two parts—*makarīṇī* proper and its *muktāyī* or *nyāsa*.

He composed a beautiful opera in Telugu, entitled *Pallakisevā-prabandham*. It was the earliest opera in the history of South Indian music. It comprises two musical plays, one dealing with *San̄kara-Pārvaṭī-Parīṇaya* and the other with *Viṣṇu-Lakṣmī-Parīṇaya*. The plays are entirely in verse set to music. Prof. Sāmbamūrti after many years of research has made the first play available with full notation for the music.

The songs of the opera are composed mainly in the following *rāgas*:

Ghaṇṭa, *Pannagavarālī*, *Nādanāmakriyā*, *Sāverī*, *Saurāṣṭra*, *Bhairavī*, *Saindhavī*, *Madhyamāvātī*, *Mohana*, *Śaṅkarābharāṇa*, *Kuranji*, *Paṇlūvarālī*.

Prof. Sāmbamūrti says that the language of this opera is scholarly. It is written in high-flown Telugu. The musical construction of the songs is simple and in keeping with the sentiment depicted in the various situations. One meets with rhetorical beauties in abundance in the opera. There are beautiful antyaprāsas (rhymes) and also svarākṣaras here and there. There is also choice use of rare gamakas.

The second play is "even higher in grandeur and style". Unfortunately, its music is not available now. Prof. Sāmbamūrti could reconstruct the music of the first play with the help of an old lady who knew the music of the songs together with the abhinaya.

Vyaṅkaṭamakhi

He was a very important musicologist of the 17th century. The actual name of Vyaṅkaṭamakhi was Vyaṅkaṭeśvara Dīkṣita. His father's name was Govinda Dīkṣita and mother's name was Nāgāmabikā. Govinda Dīkṣita was the Chief Minister of Rājā Raghunātha. Vyaṅkaṭamakhi was the chief musician of Vijaya Rāghava. He received his musical training from Tānappācārya. According to Vyaṅkaṭamakhi, Tānappācārya was in the line of the disciples of Śārṅgadeva, the writer of *Samgīta-ratnākara*. In about 1639 A.D., Vyaṅkaṭamakhi wrote his famous treatise named Caturdaṇḍīprakāśikā. The literal meaning of this title is 'that which throws light on the art which has four *daṇḍas*'. What are these four *daṇḍas*? A *daṇḍa* means a staff or support. Music has four such supports. What are these supports? They are, according to Vyaṅkaṭamakhi, Ālāpa, Thāya (*Sthāya*), Gīta and Prabandha. It is on these four supports that the art of music is built. Vyaṅkaṭamakhi's book throws light on all these four. Hence he calls his book Caturdaṇḍīprakāśikā. Actually, however, he has dealt with all the important features of music, viz., Vīṇā, Śruti, Svara, Mela, Rāga and Tāla.

Vyaṅkaṭamakhi uses twelve notes and by means of the permutation and combination of the various notes, he has worked out seventy-two *melas* or parent scales. He does not use all the seventy-two *melas* for classifying the *janya* or derivative *rāgas*. He uses only nineteen *melas*, for these were enough to cover the *rāgas* used in his time. Of these, the *mela Simharava* was his own creation.

Vyaṅkaṭamakhi's scheme has influenced practically the entire Karnataka music of later days. All the later composers, viz., Tyāgarāja, Muthusvāmī Dīkṣita and Śyāma Śāstrī, developed their compositions according to the instructions of Vyaṅkaṭamakhi. Śubārāma Dīkṣita, the adopted son of Muthusvāmī Dīkṣita, brought out his monumental work, viz., *Samgīta-sampradāya-pradarśinī*, on the tradition of Vyaṅkaṭamakhi.

He also wrote another book, named, *Rāgalakṣaṇa*, in which he has dealt with the *rāgas* and their *lakṣaṇas* or main characteristics. He has in this book illustrated the various *rāgas* by means of *lakṣaṇa-gītas*, i.e., songs which are beautiful musical compositions but at the same time give the grammar of each *rāga*. In this he gives the names of all the seventy-two *melakartās* or fundamental scales and has introduced a system of nomenclature for his *melarāgas* on the basis of the *ka-ṭa-pa-yādi* formula of computation, with the first two syllables serving as keys.

Akalaṅka

In the seventeenth century, there was another important musicologist, named Akalaṅka. He was the author of *Samgīta-sāra-saṁgraha* in Telugu. He maintains that *śadja* and *pañcama* are of five *śrutis* each, and thus there are twenty-four *śrutis* instead of twenty-two. He has developed a system of *mela-kartās* (fundamental scales) on the basis of his *Rudra-vīṇā* which are very similar to Vyaṅkaṭamakhi's seventy-two *melas*. The nomenclature of the *melas* is based on the *ka-ṭa-pa-yādi* mode of computation.

He gives the ārohana (ascending notes) and the avarohana (descending notes) of all the rāgas prevalent in his time.

Vyaṅkaṭamakhi, in his Caturdaṇḍi-prakāśikā, clings only to twenty-two śrutis, but in his Rāga-lakṣaṇa, he seems to accept twenty-four śrutis. This shows that he was probably influenced by Akalaṅka.

It is believed by some scholars that Tyāgarāja was the first to introduce Akalaṅka's melakartās and compose kṛtis illustrating a number of them.

Govindācārya

He seems to have flourished in the last quarter of the 17th century or the first quarter of the 18th century. Prof. Rāma Kavi surmises his date as between 1680 to 1700 A.D. He is different from Govinda Dīkṣita, father of Vyaṅkaṭamakhi, and Prime Minister of Raghunātha Nāyaka, the ruler of Tanjore. He is generally called Govindācārya in order to distinguish him from Govinda Dīkṣita. Nothing is known about his life and parentage. He has written an important book, viz., Samgraha-Ādāmani, in Saṁskṛta. He has accepted the traditional view of twenty-two śrutis.

He has devised seventy-two melādhikāras based on twenty-two śrutis and adopted the names and characteristics mentioned by Akalaṅka.

He has composed lakṣaṇagītas answering to the seventy-two melādhikāras and two hundred and ninety-four other rāgas of his time, known janya or derivative rāgas.

He is said to have made certain modifications in vīṇā which have been preserved to this day in South India.

There is a Telugu translation of his book. Vyaṅkaṭa Rao, the court poet of Sakhā Rāma Sāhib, the son-in-law of the last Maratha ruler of Tanjore prepared a Marathi composition, named, Bāhattara Melakartā which was based on the system of Govindācārya. This was set to music and sung by

Mahā-vaidyā-nātha Śivan at the request of Sakhā Rāma Sāhib in 1883.

Saif-ud-din Muhammada Faqīrullāh

Faqīrullāh was a *mansabdāra* in Shāhjihān's time, and later in Aurangzeb's time (1658-1707 A.D.). He rose to be a *sūbedāra* or governor of Kashmir, as he had helped Aurangzeb in his war of succession. He was deeply interested in music. He patronised all the musicians of the age and learned a good deal from them. He was both a singer and a musicologist.

He was the second son of Tarabujat Khān Fakhruddīn Ahmed. Fakhruddīn Ahmed had come to India from Turāna in Jahāngīr's time. In the sixth year of his reign, Shāhjihān sent him as an ambassador to Turan. In the thirteenth year of his reign, Shāhjihān appointed Faqīrullāh, the son of Fakhruddīn Ahmed as a *mansabdāra* of seven hundred infantry and one thousand cavalry.

He had helped Aurangzeb in the war of succession. So he was gradually promoted by him. First he became the *sūbedāra* of Agra. Later he lost his favour and went away to Sirhind. Interested as he was in music, he was in search of *Māna-Kutūhala* which was compiled by the court musicians of Rājā Māna Singh Tomar of Gwalior at his instance and under his supervision. When Faqīrullāh was in Sirhind, he got a copy of *Māna-Kutūhala*.

In the sixth year of his reign, Aurangzeb appointed Faqīrullāh *sūbedāra* or governor of Kashmir. He invaded Gilgit and acquired it. Now he prepared his famous work *Rāga-darpana* in which he has partly translated *Māna-Kutūhala* and partly added some information collected by himself.

As the original *Māna-Kutūhala* has not been discovered as yet, it is difficult to say how much of *Rāga-darpana* is a mere rehash of *Māna-Kutūhala* and how much is original.

In the ninth year of Aurangzeb's reign, Faqīrullāh was transferred to Multāna. In 1669 A.D., he was again sent to

Kashmir as *sūbedāra*. In 1677, he was transferred to Behar. After some time, he was sent to Allahabad as *sūbedāra*. He passed away on 26th August, 1684.

As has already been pointed out, he completed *Rāga-darpaṇa* in 1666 A.D. He dedicated it to Aurangzeb. It has ten chapters. The matter of 6th, 7th and 8th chapters has mostly been culled from Śārngadeva's *Samgīta-ratnākara*. The 9th chapter describes *Vṛnda Samgīta* or group music. This is also based mostly on *Samgīta-ratnākara*. The second chapter gives a description of the *rāgas* according to the *Māna-Kutūhala* of Rājā Māna Singh Tomar of Gwalior, and some *rāgas* according to Amīr Khusrava. The 3rd chapter describes the seasons and the *rāgas* sung in the various seasons. The 4th chapter gives a description of the various musical compositions that were prevalent in Northern India during the Moghul period. It appears that there was a distinction between *tarānā* and *tillānā* in Faqīrullāh's time. In *tarānā*, according to Faqīrullāh, there was also a poetic line attached to the meaningless syllables of the song; in *tillānā* there were only meaningless syllables; there was no poetic line. Now-a-days, this distinction between *tarānā* and *tillānā* does not exist.

In the 5th chapter, Faqīrullāh gives a description of the musical instruments prevalent in his time and of the *Nāyakas* (heroes) and *Nāyikās* (heroines). The sixth chapter describes the flaws in performance which a musician ought to avoid. This is borrowed entirely from *Samgīta-ratnākara*. The 7th chapter gives a classification of voice. This is also based on *Samgīta-ratnākara*. The 8th chapter gives a description of the good qualities of a musician. This is also based on *Samgīta-ratnākara*. The 10th chapter gives information about the musicians who were alive during Faqīrullāh's time.

According to Faqīrullāh, *dhruvapada*, *khyāla*, *ṭappā* and *ṭhumarī* styles of singing were current in his time. A copy of his book is preserved in the Asiatic Society of Bengal.

It appears from his book that Aurangzeb was not completely averse to music, and that musicians like *Puruṣanayana*,

Sukhīśena and Mṛdaṅgarāya were patronized by him. Faqīrullāh also patronised a number of musicians.

Mirzā Khān Ibna Fakhruddīn Muhammad

He was the writer of *Tuhfātul-Hind* in Persian. It means the gift or contribution of India. He flourished during the time of Aurangzeb. He wrote *Tuhfātul-Hind* in about 1675 A.D. It contains seven chapters. The fifth chapter alone is concerned with music. The other chapters deal with meter, rhymes, figures of speech, *rasa*, etc.

There are many sections in the fifth chapter. In the first section, the author mentions the various traditions or schools into which music was divided—*Someśvara-mata*, *Śiva-mata*, *Hanumān-mata*, *Kallinātha-mata* and *Bharata-mata* and then describes the seven *svaras* or notes of Indian music, the three *grāmas*, *Ṣaḍja*, *Madhyama* and *Gāndhāra*, *śruti* and *jāti*. He says that there are three kinds of *rāgas*, viz., *Śuddha* (unmissed), *Sālāṅka* (*Sālaga*), i.e., mixed with another *rāga* and *Saṅkīrṇa* (formed by the mixture of different *rāgas*).

In the second section he gives a classification of musicians; viz., *Śikṣākāra*, *Anukāra*, *Rasika*, *Raṅjaka* and *Bhāvuka*. This he has borrowed from *Samgīta-ratnākara*. By mistake he calls *Śikṣākāra* as *Sahakāra* and *Anukāra* as *Ānkāra*. He also gives a classification of voices which he has borrowed wholesale either from *Samgīta-ratnākara* or *Rāga-darpaṇa*.

This is followed by a description of *mātu*, (text of the song), *dhātu* (notes), *vāggeyakāra* (composer of vocal music), *vrnda-samgīta* (group music), etc. All this is based on *Samgīta-ratnākara* or *Rāga-darpaṇa*.

After this, he gives a description of musical compositions, viz., *dhrupada*, *trivāṭa*, *khyāla*, *ṭappā*, *tarānā*.

Then he clarifies terms like *Nāyaka*, *Gāndharva*, etc. *Nāyaka*, according to him, is one who is himself well-versed in music and can teach others. Usually, however, one who is both a performer and composer is designated as *Nāyaka*, and one who is only a singer is designated as *Gāyaka*.

Anukāra, according to him, is one who knows only *Deśī Rāgas* but not *Mārga-Saṃgīta*. According to Śārṅgadeva, however, *Anukāra* is one who has not received systematic training in music, but has picked it up merely by imitation. *Gāndharva* is one who is well-versed both in *Mārga* and *Deśī Saṃgīta*. If a *Gāndharva* is well-acquainted with *trivṛta* singing also, he is designated as *Kalāvanta*. *Kalāvanta* was, however, a generic term for artistes of classical music. One who was well-acquainted with *qaul*, *tarānā* and *khyāla* was known as *Ḍharhī*. One who was only a musicologist was known as *Paṇḍita*.

In the second section, he also gives information about some well-known artistes of the Mughal period.

In the third section, he gives a classification of the *rāgas* and their *rāginīs* and *putras* or sons. The *rāgas*, according to him, were six in number, viz., *Bhairava*, *Mālakośa*, *Hiṇḍola*, *Dīpaka*, *Śrī* and *Megha*. He has given the notes used in each *rāga*. Each *rāga* had, according to him, five *rāginīs*. After this, he gives a list of the *putras* or sons of each *rāga*. His classification is based on the tradition of *Hamumat*.

Mirzā Khān's classification is not based on the actual practice that was current in his time. For instance, he describes *Mālakośa rāga* as *sampūrṇa*, i.e., using all the seven notes, but in actual practice *Mālakośa* was an *oḍava rāga*, using only five notes. He puts *Bhūpālī rāginī* under *Megha rāga*, and says that *Bhūpālī* is a *sampūrṇa rāginī*, using all the seven notes, whereas in actual practice during the Moghul age, *Bhūpālī* was an *oḍava rāga* (using only 5 notes) and had nothing to do with *Megha*. It is so even now. Evidently, his classification is based on a few ancient texts and not on actual practice.

In the fourth section, he gives the *Rāga-Rāginī* classification according to the tradition of *Kallinātha*. Unfortunately in this chapter, he does not give the notes used in the various *rāgas* and *rāginīs*. So it is impossible to find out in what ways the *rāgas* and *rāginīs* of one tradition differed from those of another.

In the fifth section, he gives the *Rāga-Rāginī* classification according to Someśvara. Here also he does not give the notes used in the various *rāgas* and *rāginī*.

In the sixth section, he gives the *Rāga-Rāginī* classification according to Bharata. Bharata does not deal with *rāgas* at all in his *Nāṭya-Śāstra* but only with *jātis*. There was, however, a so-called Bharata tradition about the *Rāga-Rāginī* classification. It is not clear which Bharata was meant in this context, for Kohala.

Śrīkaṇṭha

Śrīkaṇṭha was another noted musicologist of the 16th century. His father's name was Maṅgala. He was well-versed in music and literature. He was employed as court-poet by Jāma King Śatruśālya who ruled over Navanagar near Dwārkā from 1559-1608 A.D. He refers to two teachers, viz., Rūpadeva and Pūrṇānanda Kavi who taught him poetics. Rūpadeva has written a commentary on *Gītāgovinda* known as *Sānandagovinda*. Not much is known about Pūrṇānanda. In music, he was greatly influenced by Rāmāmātya and Puṇḍarīka Viṭṭhala. Puṇḍarīka Viṭṭhala seems to have been his teacher in music.

In the 16th century, Śrīkaṇṭha wrote an important book on music, viz., *Rasa-Kaumudī*. In this book, Śrīkaṇṭha gives the following information about himself. His father's name was Maṅgala. His patron was Jāma king Śatruśālya who ruled over Navanagara near Dvārāvātī (modern Devarikā) in Saurāṣṭra.

From this information, it is clear that he was the court-poet and musician of king Śatruśālya of Navanagara. Śatruśālya, popularly known as Jāma Sattarasāla or Jāma Sattāji was the ruler of Navanagara. The ruler of Navanagara has always been known as Jāma Sāheb. According to Dr. P.K. Gode, Jāma Sattarasāla ascended the throne in 1569 A.D. and ruled till 1608 A.D. The copy of *Rasakaumudī* in the possession of Bhandarkar Oriental Research Institute is dated 1596 A.D. So Śrīkaṇṭha must have written the book sometime between 1569

A.D. and 1596 A.D. It can thus be safely inferred that Śrīkaṇṭha must have written the book in about 1575 A.D. i.e., about six years after Jāma Sattarasāla had ascended the throne.*

Śrīkaṇṭha was well-versed both in music and literature. He mentions Rūpadeva and Pūrṇānanda Kavi as his *gurus* (teachers). Not much is known about these teachers. From a perusal of *Rasakaumudī*, it appears that at least in music Puṇḍarīka Viṭṭhala was one of his *gurus*. He has followed him very closely in some respects in his *Rasakaumudī* and in some cases has given the verses of Puṇḍarīka Viṭṭhala almost verbatim. In IV-47 of his book, after giving the description of *hastapāṭa* (a pose of dance), he says that this is called *Viṣamapāṇi* by my *gurus*. Puṇḍarīka Viṭṭhala, in one of his verses in *Nartananirnaya* specifically says that he calls this pose *Viṣamapāṇi*. This shows clearly that Puṇḍarīka Viṭṭhala was one of his *gurus*. In IV-96, Śrīkaṇṭha definitely mentions Viṭṭhala by name as his *guru*.

The *suddhamela* of Śrīkaṇṭha is *Mukhārī* which was the recognised *suddhamela* of Karnataka music. In the arrangement of the notes on the frets of the *viṇā*, Śrīkaṇṭha follows Puṇḍarīka Viṭṭhala and Rāmāmātya who were South Indians. Śrīkaṇṭha therefore, appears to be a South Indian.

He refers to *svayambhū* notes, and says that they were demonstrated to him on the *viṇā* by his *guru* (Puṇḍarīka Viṭṭhala). He follows Puṇḍarīka Viṭṭhala in the arrangement of the notes on the *viṇā*. He has classified the *rāgas* as *janaka* (primary) and *janya* (derivative), and refers to fifteen *melas*.

He describes three *viṇās* which were in use in his time, and describes the *hastavyāpāras* (the technique of playing the *viṇās*) on the important *viṇās*.

There are ten chapters in *Rasakaumudī*. The first five chapters are devoted to music, and the last five chapters to lit-

* Vide P. K. Gode's article : Date of *Rasakaumudī* in the Annals of the Bhandarakara Oriental Research Institute, Poona.

erature. Śrīkaṇṭha has divided the first five chapters under the following heads:—

1. *Svara* 2. *Rāga* 3. *Prabandha* (compositions) 4. *Vādyā* (instruments) 5. *Nṛtya* (dance). He has classified his *rāgas* under eleven *melas*, viz., (1) *Mukhārī* (2) *Mālavagauḍa* (3) *Śrī Rāga* (4) *Śuddha-naṭa* (5) *Karṇāṭa-Gauḍa* (6) *Vasanta* (7) *Kedāra* (8) *Malhāra* (9) *Deśakṣī* (10) *Kalyāṇa* and (11) *Sāraṅga*.

He has given three broad divisions of *rāgas*, viz., *śuddha* (pure, unmixed), *chāyāḷaga* (mixed with the *chāyā* or influence of another *rāga*), *saṅkīrṇa* (formed by the mixture of two *rāgas*). He also gives the pictorial representation of each *rāga*. *Mataṅga* and a few others were also known as *Bharata*, e.g., *Kohala-Bharata*, *Mataṅga-Bharata*.

In the seventh section, he gives a description of *śuddha* (unmixed) and *sāḷaga* and *saṅkīrṇa* (mixed *rāgas*). Curiously enough, he calls *Ṭhumārī* also as a *rāga* in this chapter. In the eighth section, he gives a description of the *rāgas* evolved by Amīr Khusrava by mixing Persian *mokāmas* with Hindustani *rāgas*.

In the ninth section, he describes the Persian *mokāma*, *śuba* and *goṣā*. The *mokāmas*, according to him, were something like *rāgas*, the *śubās* were something like *rāginīs*. In this section, he also gives the *rāgas* which resulted from a Persian *mokāma* and a Hindustani *rāga*.

In the tenth section, he gives a description of *tālas*, dance and musical instruments. This is a very sketchy section, and gives very little information about these topics.

Mummaḍī Cikkabhūpāla

In the 17th century, an important book on music entitled, *Abhinava Bharatasāra-saṁgraha* was written by Mummaḍī Cikkabhūpāla who was a ruler of Bijjawara-Madhugiri now in Mysore state. The book has been ably edited by

Prof. R. Sathyanārāyaṇa and published by Śrī Varalakshmi Academis of Fine Arts, Mysore. According to the editor, the approximate date of the book may be said to be 1650 A.D.

There are two chapters—one on musical instruments and another on vocal music. The chapter on musical instruments is very informative. It gives a description of the construction, shape, size, etc. of all the instruments prevalent in India upto the time of the author. He has frequently quoted his predecessors, mainly Maṭaṅga and Śārṅgadeva.

Puruṣottama Miśra

He was a famous musician in Orissa in the seventeenth century. He was the *guru* of Rājā Gajapati Nārāyaṇadeva of Khemundi or Khemadi (now-a-days known as Pārlākhemadi) in Orissa. He had received the title of Kaviratna from the Rājā. He had written a book, called Vanṣī-Śikṣā, but it has not been traced so far.

Nārāyaṇadeva

He was the king of Khemundi or Pārlākhemadi. His full name was Gajapati Nārāyaṇadeva. His father's name was Padmanābha. He was the ruler of Khemundi in the early part of the 18th century. Nārāyaṇadeva wrote two books, viz., Samgīta-Nārāyaṇa and Alaṃkāra-Candrikā. I saw a copy of the previous book in the State Library, Jammu. In this he gives his views on Rāga and Tāla, and describes the important musical instruments of Northern India. The book has not yet been published. The Alaṃkāra-Candrikā gives a number of alaṃkāras. This book has not yet been traced.

Nawab Salār Jaṅg

He was the brother-in-law (wife's brother) of Śujā-ud-daulā, the Nawab of Avadh (1754-1775). He had acquired reputation as a great Dhruvapada and Horī singer. He was well known for his charming gamakas.

Miyān Chhajjū Khān

He had received training in *dhruvapada* in the musical tradition of Tānasena and sang in the *Gaurahāra Vāṇī*. He flourished in the 18th century.

Miyān Jīvan Khān

He was the brother of Miyān Chhajjū Khān and was trained in the musical tradition of Tānasena. He was employed as a musician by Āsaf-ud-daulā, the Nawāb of Avadha (18th century).

Cintāmaṇi Miśra

He was a matchless singer in the employ of Peshwa Bājī Rāo II (18th century). After Bājī Rāo's death, he was employed by Jiyajī Mahārāja Sindhia of Gwalior. He used to compose a new *dhruvapada* every day and sing it before his deity.

Nārāyaṇa Śāstri

He was a resident of Gwalior and learned *dhruvapada* from Cintāmaṇi Miśra. It is said that when Kudau Singh, the great *pakhāwaja* player reached Gwalior and threw a challenge to all the singers there to sing in accompaniment to his *pakhāwaja*, Nārāyaṇa Śāstri, though old, accepted his challenge and defeated Kudau Singh, for Kudau could not catch his *sama* (the starting beat of emphasis in the *tāla*). Nārāyaṇa Śāstri flourished in the 18th century.

Vāmana Buā Deśapāṇḍe

He was a resident of Gwalior and pupil of Nārāyaṇa Śāstri, and a great *dhruvapada* singer (18th century).

Tulajājī I

In the 18th century, Tulajājī I alias Tukkojī, the Maratha ruler of Tanjore, was an important musicologist. He was the youngest brother of Shāhājī and Sarabhājī who ruled over Tanjore between the years 1729-1735 A.D. During this period,

Tulajājī was a viceroy at Mahādevapaṭṭana, a port-town near Mannargudi in the South-West.

Tulajājī was a prolific writer. He wrote on medicine, astronomy, law and jurisprudence, *mantra-śāstra*, dramaturgy and music. The manuscripts of all these books are preserved in the Sarasvatī Mahala Library, Tanjore.

He was both a composer and musicologist. He composed songs in three languages—Sanskṛta, Marathi and Telugu. The manuscript of his songs contains 19 *padas* or songs.

As a musicologist, he wrote *Samgīta-sārāmṛta*. In this, he has mostly drawn upon the works of Śārṅgadeva, Vyāṅkaṭamakhī, Rāmāmātya and Puṇḍarīka Viṭṭhala. The manuscript of *Samgīta-sārāmṛta* seems to be incomplete.

Following Someśvara, Tulajājī begins with *Śrī Rāga* as the most important one. He differs from Vyāṅkaṭamakhī in some of the *melas* and their derivative (*janya*) *rāgas*. His chapter on *rāgas* is important from one point of view. He does not simply give the notes used in a *rāga*, but gives also the *gīta*, *prabandha*, *thāya* and *ālāpas* of each *rāga*. He also mentions whether the *svara*gīti in a *rāga* is *vakra*, *sama*, *viśama* or *jaṭila*, and also the *alpatva* of the notes used in a *rāga*.

He gives nineteen *melas* under which *rāgas* could be classified. He mentions a *viñā* of his own which he calls *Tulajarājendra viñā*.

An examination of the manuscript of *Samgīta-sārāmṛta* leaves the impression of its being incomplete in *rāga*, *prabandha* and *tāla*. The chapter on dance seems to be missing.

Raṅganātha

Another important musicologist of the 18th century was Raṅganātha of Śrīraṅgapaṭṭana, near Mysore. He wrote *Samgīta-sāroddhāra* in about 1750 A.D. He has described both ancient music and the music current in his time. *Samgīta-sāroddhāra* has not been published as yet.

Parameśvara

There was yet another important work written in the 18th century. *Vīṇalakṣaṇam* by Parameśvara is the only exclusive work on *vīṇā* available so far. The author says in the last two verses of the book that he was a descendant of the *Samskṛti Gotra* of the *Bhāradvāja Gaṇa* and was well-versed in *Jyotiṣa* (astronomy), *Śilpa* (art), *Āgama*, *Mantrā*, and *Tantra*. He was a poet and bore the title of *Kaviśārdūla*.

According to Prof. Rāma Kavi, he was a resident of Cidambara. Prof. Rāma Kavi thinks that the work was written in about 1750 A.D.

He has mentioned six authors from whom he has borrowed his material for writing his book. These are Agastya, Hanumāna, Nārada, Yājñavalkya, Citrasena, and Tumbura. He has described the technique of fingering the *vīṇā*, fifteen *melas*, and thirty-four *rāgas*.

Musicians in the service of the Peshwas— Khuśhāla Khān and Rānu Simpī

Both of these musicians were in the employment of Peshwā Bālājī II, commonly known as Nānā Sāheb and Bālājī Bājī Rāo (18th century A.D.). Both of them were famous *dhrupada* and *dhamāra* singers.

Tryambaka Ātmārāma and Vithovā Pāranekara, Nāgū Gurava and Dāvala Khān were also great *dhrupada* and *dhamāra* singers in the service of Peshwā Bājī Rāo II (18th century A.D.).

✓ Musicians in the time of Nawāb Āsaf-ud-daulā of Avadha

Miyān Chhajjū Khān was a famous *dhrupada* singer of *Gaurahāra Bānī*. He claimed connection with Tānasena's family. He was an excellent singer of *dhrupada* and *dhamāra*.

Miyān Jīvana Khān was the brother of Chhajjū Khān and

was an exquisite singer of *dhruvapada*. He also played on *ravāba* very well. He was in the service of Nawāb *Āsaf-ud-daulā* of Lucknow (1775-1797).

Muhammad Raza

In *Āsaf-ud-daulā*'s time, there was a great musicologist named Muhammada Razā. He wrote a book entitled *Naghmate-Āsafī* after the name of his patron, *Āsaf-ud-daulā*. It is an important critical work. There is a copy of the book in the Khudabaksha library, Patna. His Highness Nawab Raza Ali of Rampur informed the writer that there was a copy of the book in his library also. The book was finished in 1813. He has criticised the *rāga-rāginī-putra* classification of *rāgas* current in his time and has proposed the classification of *rāgas* according to groups having similar features. He maintained that *Bilāwala* was the *śuddha* scale of Hindustani music.

Ghulāma Rasūla

He was a great singer of both *dhruvapada* and *dhamāra*. He belonged to the family of *Qawwāls*. As *khyāla* had become popular, he followed in the footsteps of *Sadāraṅga* and took to singing *khyāla*. He was the court-musician of Nawāb *Āsaf-ud-daulā* of Lucknow (1775-1797). He had acquired an all-India fame as a *khyāla* singer.

Once Nawāb Hasan Razā Khān, the Dewān of the Nawāb invited him to sing at his residence. When he reached there, the Dewān treated him like an ordinary servant of the Nawāb. This proved very galling to the artiste and he left Lucknow for good. He was not only a performer, but also an excellent composer, and composed many new *khyālas*.

He made *khyāla* popular in Lucknow and taught it to a number of pupils. *Śakkara Khān* and *Makkhan Khān* were his famous pupils in *khyāla*. *Ghulāma Rasūla* gave his daughter in marriage to *Śakkara Khān*. They were the sons of *Hāsira Khān* who was so greatly impressed with the *khyāla* style of *Ghulām*

Rasūla that, though a *khyāla* singer himself, he put them under him for training in *khyāla*.

According to Vilāyata Hussain Khān Sāheb of Agra, Jānī was the brother of Ghulāma Rasūla and an equally good singer of *khyāla*.

Ghulāma Nabī or Śorī Miyān

He was the son of Ghulāma Rasūla, the famous *khyāla* singer of Lucknow. He flourished during the reign of Nawāb Āsaf-ud-daulā.

He had a very thin voice which was not suited to *khyāla*.

He went to the Punjab. There he heard in Multan camel drivers singing certain folk songs known as *Ṭappā*. He gave a new orientation to these folk songs and developed *Ṭappā* into some popular *rāgas* like *Bhairavī*, *Kamācha*, *Telaṅga*, *Kāfī*, *Sindūrā* etc., with beautiful meandering *tānas*. He has used Śorī as his *nom de plume* in his compositions.

After he had perfected his style, he returned to Lucknow. He was invited by Āsaf-ud-daulā for a recital. The Nawāb was greatly pleased with his performance and gave him sufficient money as reward. He was so simple and saintly that he gave away all the money he had received to the poor on his way home. Hearing this, the Nawāb sent an equal amount as gift. He passed away in the early part of the 19th century.

Ācapala

He was a famous composer of *khyāla* in the 18th century.

He composed under the pseudonym of Ācapala. His real name is not known.

Manaraṅga

He belonged to a family of *dhruvapada* singers, but learned *khyāla* also, and has composed both in *dhruvapada* and *khyāla*. He flourished in the 18th century. Manaraṅga was his pseudonym. His real name is not known. The influence of

dhruvapada is visible in his *khyāla* compositions. "Ādi Mahādeva Bīna Bajāī" is one of his famous *khyāla* compositions. The text of this *khyāla* is like one of *dhruvapada*. His *khyālas* are mostly prevalent in Jaipur. He, therefore, seems to be connected with Jaipur in some way. Some say that he was a pupil of *Sadāraṅga*, but there is no definite proof of this.

He is also credited with a new style of *Dādarā*-singing which had the gravity of *dhruvapada* and the rhythmic beauty of *khyāla*.

Sadāraṅga

The great musician of Hindustani music in the 18th century A.D. who cast practically every previous musician into the shade, who summed up within himself the achievements of many ages of experiment, whose act was the perfect flower of the genius of Indian music, was *Sadāraṅga*.

He flourished in the 18th century when *Muhammad Shāh* (1719-1748 A.D.) was the Emperor of Delhi. His real name was *N'amata Khān*. *Sadāraṅga* was the pseudonym that he used for his compositions. According to *Paṇḍit V.N. Bhātkhaṇḍe* who gathered information about the musician and his family from *Ramapur* court, the name of his father was *Lāla Khān Sānī*, and that of his grandfather, *Khuṣāhāla Khān*, who were descendents of *Tānasena* from his daughter's side. A doubt has been cast on his being a descendent of *Tānasena* inasmuch as *Dargāha Kulī Khān* who has given a description of the musicians of the time of *Muhammad Shah* does not mention him as a descendent of *Tānasena*. He mentions only two musicians who were the descendents of *Tānasena*. Both were brothers and *dhruvapada* singers. One was known as *Tānasena* and the other as *Rahīma*. In absence of any stronger positive proof, it is safer to stick to the tradition that describe *Sadāraṅga* as a descendent of *Tānasena*.

There is some confusion regarding his parentage also. According to *Paṇḍit V.N. Bhātkhaṇḍe*, the name of his father

was Lāla Khān Sānī. According to Dargāha Kulī Khān, it was Nirmāla Khān.

Sadāraṅga is famous in the history of Indian music as the originator of a new type of *khyāla*. Many stories are current regarding the reason that prompted him to compose a new type of *khyāla*.

By training Sadāraṅga was a *viṇā* player (*bīnakāra*). He was one of the best *viṇā* players that India has known. Muhammad Shāh had a few excellent *dhruvapada* singers in his court. The story goes that he ordered N'amata Khān (Sadāraṅga) to play in accompaniment of his *dhruvapada* singers in order to heighten the effect of their song. The accompanist had to sit behind the singer and play. The primary role was that of the singer, the accompanist played a secondary part; he had only to follow the singer. Sadāraṅga took the assignment of a secondary position as an insult. He informed the vizier that he was unable to carry out this order. The vizier said, "The Emperor's order has to be carried out. I am helpless". Sadāraṅga had to leave the Emperor's service. He said to himself, "I will now compose songs of a type that will cast *dhruvapada* into the shade". He, therefore, composed hundreds of beautiful songs known as *Khyāla*. They were based on the groundwork of *dhruvapada* but were interwoven with charming melodic phrases. Since they were based on *dhruvapadas*, they were generally known as *mundā dhruvapada* (shaven or truncated *dhruvapada*) or *laṅgaḍā dhruvapada* (lame *dhruvapada*). He taught his *khyālas* to a few *Qawwāla* youths. The *khyāla* consisted of only two lines, viz., *sthāyī* and *antarā*. In all his compositions, Sadāraṅga inserted the words *Sadāraṅgīle Muhammadaśāha* in the second line as the pseudonym of the composer. He placed the word *Sadāraṅgīle* so cleverly as an adjective in juxtaposition to *Muhammadaśāha* that it might serve as a qualifying word for *Muhammada Śāha*, meaning Muhammad Shāh who is ever gay or a *beau par*

excellence, and also gives a hint of the composer, Sadāraṅga (meaning the ever colourful composer).

He sent his pupils to the Mughal court to sing his *khyālas* to Muhammad Shāh. The Emperor was exceedingly pleased to hear these songs, firstly, because of the intrinsic beauty of the compositions, secondly, because these songs contained his name, and being so charming they would be reserved for ever and thus immortalize his name. "Who is your *ustād* (guru, teacher)?" queried Muhammad Shāh. He could hardly guess that Sadāraṅgīle contained a hint of the pseudonym of the composer. "Sir, our *ustāda* is Sadāraṅgīle or Sadāraṅga", replied the singers. "Who is this Sadāraṅga?", asked the Emperor, his curiosity being further roused. "Sir, his name is N'amata Khān. He uses Sadāraṅgīle or Sadāraṅga as a pseudonym in his compositions." On hearing this, Muhammad Shāh felt that he had lost a gem. He was so deeply impressed by the irresistible charm of Sadāraṅga's compositions that he called for him at once and re-instated him in his post with due honour.

Sadāraṅga did not only compose *khyālas*, but also some *dhruvapadas* and many *dhamāras*. He has, however, earned the greatest reputation as a composer of *khyālas* and *dhamāras*. The musical aspect of these compositions was simply captivating. The poetic content of many of these compositions was also of a high order.

He used mostly *braja-bhāṣā* for his compositions. He has composed some songs in Punjabi and Rajasthani also. It has already been said that he has built the structure of his *khyālas* on the ground-work of *dhruvapada*. His *khyālas* became so famous that many composers afterwards used, in imitation of Sadāraṅga, the common word *raṅga* as a part of their pseudonyms, e.g., Mahāraṅga, Manaraṅga, Hararaṅga.

Sadāraṅga taught his *khyāla* compositions also to a few dancing girls of Delhi. It is said that while he composed and taught *khyālas* to others, he himself considered it *infra dig* to sing *khyālas* in public. He sang only *dhruvapada* in public.

Ghanānanda

During the time of Sadāraṅga, there was another great composer and musician, named Ghana-ānanda or Ānandaghana. He is not well-known among musicians, because he left no pupil to carry on his tradition.

He was a *Munṣī* or secretary of Muhammad Shāh. His real name is not known. He mostly used Ghana-ānanda or sometimes Ānandaghana as his *nom de plume* in his compositions. He was a master of Persian and Brajabhāṣā. All the great historians of Hindi literature are agreed that few have wielded Brajabhāṣā with such facility and felicity as Ghana-ānanda. He was both a poet and a musician. He was born in about 1674 A.D.

It is said that the courtiers of Muhammad Shāh informed him that his *Munṣī* (Ghana-ānanda) was a great singer. The Emperor asked him to sing in the court. Ghana-ānanda was not a public performer. He sang only among his friends when it pleased his fancy. Muhammad Shāh insistently demanded that he should sing to him. Ghana-ānanda excused himself by saying that he was not a performer. He was head over heels in love with a dancing girl of the court, named Sujāna. Some courtier whispered in the ears of the Emperor saying that if Sujāna somehow appeared in the court, and desired Ghana-ānanda to sing, he would surely do so. Sujāna was asked to come to the court. As soon as she put in a word to Ghana-ānanda to sing, he burst forth into song. The Emperor and the courtiers were enraptured with his performance. When the Emperor came back to himself, he felt that his clerk had, in actual practice, insulted him, for he refused to sing at his request whereas he poured forth his soul in song at a mere word from a dancing girl. The result was that Ghana-ānanda was exiled from Delhi. He asked Sujāna also to accompany him, but she refused to leave Delhi. "What is this human love?", he said to himself, "I have sacrificed my all for her sake, but she is not prepared to accompany me in my misfortune."

He now turned over a new leaf in his life. He went to Vṃdāvana and there spent the rest of his life in composing poems and singing the glory of Lord Kṛṣṇa. The emotion of love that was bestowed on flesh and blood was now canalised into unquestioning surrender unto the Divine. He was initiated in the *Nimbarka* sect of *Vaiṣṇavas* and henceforth his was a life of devotion and prayer. He now used sex-symbolism to express the longing of the human heart for the divine. In his poems, he still used the word *Sujāna* but *Sujāna* now stood for Kṛṣṇa.

Ahmed Shāh Abdālī sacked Mathura twice—once in 1757 A.D., and a second time in 1761 A.D. He had ordered a general massacre. Some soldiers of Abdālī came to know that Ghana-ānanda was an officer of the Emperor, Muhammad Shāh. They thought that he must have a good deal of money with him. They approached him and demanded *zara, zara* (*zara* in Persian means gold, money). Ghana-ānanda threw dust at them, saying *raja, raja* (*raja* in Saṃskṛta means dust)—meaning thereby that dust was all he had and also suggesting that the *raja* (dust) of Vṃdāvana was better than *zara* (gold or money). The soldiers fell upon him and killed him outright (in 1761 A.D.).

His works have been published in one volume by Prasāda Paṛiśada, Varanasi. In his *Padāvalī* (musical compositions), he has given the name of both *rāga* and *tāla* for each piece. Since the notation of these songs is not given, it is impossible to say how he actually rendered them.

He composed many *khyālas* which were somewhat different from those of Sadāraṅga. The *khyālas* of Sadāraṅga have only two lines, whereas his *khyālas* have four lines. He has used the following *rāgas*—Bhairava, Vibhāsa, Rāmakalī, Aimana, Toḍī, Kedāra, Mallāra, Śuddha Kalyāṇa, Hamīra, Kānarā, Soraṭha, Paraja, Adāṇā, Lalita, Bihāga, Gāndhārī, Naṭa, Sāraṅga, Gauri, Kāliṅgaḍā, Mālavā, Pūravi, Jaita Kalyāṇā, Vilāvala, Pūriyā, Deśakāra, Pūriyā-Kalyāṇa, Sohanī,

Mālakośa, Dhunāśrī, Āsāvarī, Deśī, Vasanta, Hīṇḍola, Devagiri, Mālawa, Pūriyā-Dhanāśrī, Pañcama, Śaṅkarā, Śahānā, Barārī, Saṅkarābharana, Sūhā, Devagāndhāra, Paṭadīpa, Paraja-Deśī, Bihāgaḍā, Kāmōda, Jaita-śrī, Bhīmapalāsi, Alhaiyā-vilāvala, Sugharāī, Kalyāṇa, Jhīñjhoī, Jaṅgalā.

The *tālas* that he has used are mosly *Ḍautāla, Jhapatāla, Sūlatāla, Ekatāla, Carcarī, Campaka, Ādā-cautāla, Jātrā-tāla* and *Mūla-tāla* and *Tritāla*.

Adāraṅga

According to the geneological table given by Paṇḍit V.N. Bhātkhaṇḍe, N'amata Khān had two sons, viz., Firoza Khān and Bhūpata Khān, Mahāraṅga. These were also musicians of the 18th century A.D.

According to others, Nirmāla Khān had two sons, viz., N'amata Khān and Khusrav Khān. N'amata Khān assumed the pseudonym of Sadāraṅga. His brother Khusrav Khān had a son, named Faiyāza Khān. Sadāraṅga gave his daughter in marriage to Faiyāza Khān. Faiyāza Khān assumed the pseudonym of Adāraṅga in his compositions. So Adāraṅga was not the son, but the son-in-law of Sadāraṅga. Sadāraṅga taught *khyāla* to Adāraṅga who became a famous *khyāla* singer and an excellent composer.

Adāraṅga composed his *khyālas* in Brajabhāṣā and Panjabi. There are only a few *khyālas* of Adāraṅga that have survived. They are fairly good. Either he did not compose so profusely as Sadāraṅga or the superior compositions of Sadāraṅga cast his compositions into the shade. He had also received training in *dhruvapada* and *vinā* and was an excellent performer of these.

Adāraṅga also invented a few new *rāgas* of which *Adāraṅgi* or *Feroz Khāni Todī* was known among musicians for many years.

Some writers have mentioned Adāraṅga as the brother of Sadāraṅga, but there does not seem to be any basis for this statement.

Mahāraṅga

According to Paṇḍit V.N. Bhātkhaṇḍe, N'amata Khan had two sons, Firoz Khān and Bhūpata Khān. We have seen that Firoz Khān had adopted the pseudonym of Adāraṅga. Bhūpata Khān adopted the pseudonym of Mahāraṅga. He also composed *khyālas*, but his compositions have not survived.

He is known as an excellent *viṇā*-player. In the last quarter of Muhammad Shāh's reign, he was employed as a *viṇā*-player by the Emperor. He gave excellent training in *viṇā* to his sons, Jīvana Khān and Pyāra Khān. Jīvana Khān was particularly known as Jīvana Śāha Bīnakāra in the Emperor's court.

Hasana Khān Dhādhī

He was the pupil of Sadāraṅga and Adāraṅga both in *khyāla* and *viṇā*-playing and had acquired reputation as a performer in both.

Once the ladies of Muhammad Shāh's harem expressed a desire to learn music. The Emperor asked his vizier to depute Sadāraṅga and Adāraṅga for this purpose. They were unwilling to take up this job, and convinced the vizier that their pupil, Hasana Khān, who had a high-pitched voice would be more suitable for this purpose. Hasana Khān was give this assignment. He proved to be a very successful teacher.

Many Muslim *Bīnakāras* trace their lineage from Hasana Khān.

Narahari Cakravartī

He was born in the village Saiyadābāda (West Bengal). He was both a performer and a musicologist. He flourished in the 18th century. His father's name was Jagannātha Cakravartī.

He received inspiration for classical music from Thākur Narottama of Khetari. It is not exactly known who his teacher was. He was a *Vaiṣṇava* and called himself *Ghaṇśyāmadāsa*. He composed many *kīrtana* songs and was an excellent *kīrtana* singer. He stayed for some time at *Vṇḍāvana*. The language that he used was *Braja-bhāṣā* (the dialect spoken in Mathura and *Vṇḍāvana* regions). He has left behind many works of his, viz., *Śrīnivāsa-caritara*, *Bhaktiratnākara*, *Narottama-vilāsa*, *Gaura-caritra-Cintāmaṇi*, *Gīta-candrodaya*, *Chandasamudra* and *Paddhati-pradīpa*.

He also wrote in *Saṁskṛta* a book on the theory of music, known as *Samgīta-Sāra-Saṁgraha* in which he has used his pen-name of *Ghaṇśyāmadāsa*. The book has been edited by *Svāmī Prajñānanda* and published by *Śrī Rāmakṛṣṇa Vedānta Maṭh*, Calcutta in 1956.

He had learned *dhruvapada* from many teachers and sang the *Vaiṣṇava kīrtanas* in *dhruvapada* style.

In *Samgīta-sāra-saṁgraha*, he has referred to about eighteen books on music. The book is divided into six chapters, viz., (1) *Gīta-prakarāṇa* (2) *Vādyā-prakarāṇa* (3) *Nṛtya-nāṭya-prakarāṇa* (5) *Bhāṣādi-prakarāṇa* and (6) *Chanda-prakarāṇa*.

Nārāyaṇa Miśra

He was a resident of Orissa and son of *Puruṣottam Miśra*. He had received the title of *Kaviratna* from the *Rājā* of *Khemundi* or *Parlakhemadī* of Orissa, and was generally known as *Kavi Nārāyaṇa*. He flourished in the first quarter of the 18th century.

He wrote a book named *Samgīta-Sāraṇī*. He was the last great musicologist of Orissa.

Masīta Khān

Vilāsa Khān was one of the sons of *Tānasena*. The name of one of *Vilāsa Khān*'s sons was *Udaya Sena*. *Udaya Sena*'s son, *Karīma Sena* had two sons, *Sudhāra Khān* and *Rājarasa*

Khān. Masīta Khān was the son of Rājarasa Khān. The exact date of Masīta Khān is not known. He flourished in all probability in the first quarter of the 18th century.

He developed an excellent style of playing on sitār in slow tempo which came to be known as Masīta Khānī Gata. Besides the slow tempo, there were specific syllables, dir, dā dir dā rā, dā, rā, rā dir, dā, dir, dā, rā in this style of playing. It was developed on the pattern of dhruvapada ālāpa, and included joda, toda, etc., and ends with jhālā. He taught his style of playing to Bahādura Sena (according to some, Bahādura Khān). Rahīma Sena, the grandson of Bahādura Sena rose to be a very great sitār-player.

Masīta Khānī style of playing is looked upon with great respect among sitarists till today. This style is also known as Pachhāṇha Kā Bājā (i.e., the style of playing in Western India, Jaipur being in the West).

It is said by some musicians that originally there was no Cikārī (side string) in the Masīta Khānī sitār.

Hence there was originally no playing of jhālā in the Masīta Khānī style.

Dūlaha Khān

He is said to be the son of Bahādura Hussain's daughter and a great sitār-player. He also played sitār in Masīta Khānī style. He flourished in the last quarter of the 18th century. He was married to the daughter of his uncle, Bahādura Sena.

Sādiq Alī Khān

He was the son of the famous vīṇā and svaraśṛṅgāra (sura-siṅgāra) player, Bahādura Hussain Khān. He played both vīṇā and svaraśṛṅgāra very well. He was also a good vocalist. When Wājīd Alī Shāh, Nawāb of Lucknow was deposed and was sent away to Calcutta in 1856, he persuaded Sādiq Alī Khān to go with him. He was in the employ of Nawāb Wājīd Alī Shāh till his last moment.

Paśupati Sevaka Miśra

He was the grandson of Prasiddhū Mahārāja of Benares (Varanasi). He was born in 1881 A.D. His grandfather, Prasiddhū Mahārāja, is said to have been a very great *dhruvapada* and *khyāla* singer, and to have learned *Tappā* also from Ghulāma Nabī, known as Śorī Miyān. Prasiddhū Mahārāja was employed as court musician in Nepal. His son, Rāmasevaka Miśra, was also a good vocalist and passed most of his life in Nepal. In the latter part of his life, he went to Bengal.

His son, Paśupati Sevaka Miśra learned *dhruvapada*, *khyāla*, *tappā*, *ṣitār* and *svarabahāra* from his father, and *viñā* from Ustād Muhammad Hussain Khān of Bareilly. He earned a great reputation as *svara-bahāra* and *sitar*-player, particularly in fast tempo. He is said to have passed away in Bengal.

Rāmasvāmī Dīkṣitāra

Life

In the beginning of the 18th century, there lived a learned Brahmin, called Venkaṭeśvara Dīkṣitāra at a place known as Viriñcīpuram in South India. His wife's name was Bhāgīrathī. To them was born in 1735, a son who was named Rāmasvāmī.

In 1742, on account of the unsettled political condition in Viriñcīpuram, Venkaṭeśvara Dīkṣitāra migrated to a village, called Govindapuram on the banks of the Kāverī. Govindapuram is in Tanjore which was at that time ruled by Maratha kings and so there was comparative peace in that region.

In about 1751, Venkaṭeśvara Dīkṣitāra and his wife passed away. Rāmasvāmī Dīkṣitāra was in his teens and had now to work out his own future. He was studying the Vedas. He was gifted with a sweet voice and had a natural aptitude for music. His friends advised him to learn this art.

Vīrabhadrayyā was one of the eminent musicians of the time and enjoyed the patronage of the king of Tanjore. Rāmasvāmī went to him for learning music. He was impressed with Rāmasvāmī's voice and accepted him as a pupil. Rāmasvāmī learned music under his instruction for a number of years and then returned to Govindapuram.

Govindapuram is near Madhyārpuram where lived a famous *vaiṇika* (*viṇā*-player), called Venkaṭa Vaidyanātha Dīkṣitāra. He belonged to the family of Govinda Dīkṣitāra and Venkaṭamakhī. Govinda Dīkṣitāra, the father of Venkaṭamakhī had written *Samgīta-sudhā* and his son Venkaṭamakhī had written *Caturdaṇḍī Prakāśikā*. Venkaṭa Vaidyanātha had studied both these books carefully. Rāmasvāmī went to him for learning *Samgīta-Śāstra* (theory of music). Venkaṭa Vaidyanātha willingly taught him the *Samgīta-Śāstra*, particularly the 72 *melas* and their *janya rāgas* as propounded by Venkaṭamakhī.

Fully equipped both in the theory and practice of music, Rāmasvāmī returned home and now settled down at Tiruvarūra.

He was childless. He worshipped the Devī (Goddess) Bālāmbikā in the temple at Vaidia-svarna-Koita. On the last day of the worship, the Devī appeared to him in a dream and presented him with a *Muktā-hāram* (pearl necklace). This was interpreted to mean that his prayer had been granted. In March, 1775, Rāmasvāmī was blessed with a son. He named him Muthukumārasvāmī or shortly as Muthusvāmī. *Muthu* in Tamila is equivalent to *Muktā* (pearl) in Saṁskṛta and contains a veiled hint about the *Muktā-hāram* presented by the Devī in his dream. He had three more children afterwards--two sons, named Cinnasvāmī and Bālusvāmī and a daughter named Bālāmbikā. Muthusvāmī Mudaliara, proprietor of Manālī (a place near Madras) had come to Tiruvarūra. When he went to the temple of Tyāgarājasvāmī, he heard there a devotional song sung by Rāmasvāmī Dīkṣitāra. He was so greatly impressed by that song that he invited Rāmasvāmī to go to Manālī as his

Samsthāna Vidvāna (state musician). Rāmasvāmī accepted the offer, shifted to Manālī with his family and settled down at that place.

Soon after Muthusvāmī Mudaliara died; his son Venkaṭakṛṣṇa Mudaliara who succeeded him was even more liberal in his patronage of music. Rāmasvāmī received liberal presents from him for dedicating to him a *Rāgamālikā* set to 108 *rāgas* and *tālas*.

Venkaṭakṛṣṇa Mudaliara was also a *Dubash* of the East India Company at Madras. In that capacity he very often visited Fort St. George. There he often listened to Western Music played on the band. Usually he took with him Muthusvāmī and his younger brother Bālusvāmī also to Fort St. George to listen to Western music.

Later Muthusvāmī, at the instance of Col. Browne who was in the service of the East India Company, composed many Sanskrit songs in accordance with Western tunes and a European tutor was engaged by Venkaṭakṛṣṇa Mudaliara to teach violin to Bālusvāmī. Bālusvāmī learned the violin and accompanied his brother on this instrument when he sang. Thus was violin introduced in Karnataka music and today it occupies in it the place of pride as an instrument of accompaniment. Many Karnataka musicians are also very good soloists of this instrument now.

In 1817, both Rāmasvāmī Dīkṣitāra and his wife passed away

Characteristics of his art and his contribution

Rāmasvāmī soon acquired great reputation as a performer and received due honours from the king of Tanjore and the landed aristocracy. Soon enough he was entrusted with the work of organising the recitals of Nāgasvaram in the temple of Tyāgarājasvāmī.

He invented *Rāga Hamsadhvani* which is now one of the popular *rāgas* of Karnataka music.

He was an excellent composer and composed *Kṛtis* of various kinds—*Varṇams*, *Dārus*, *Kīrtanas* and *Rāgamālikās*. His *Rāgamālikā* set to 108 *rāgas* and *tālas* and dedicated to Venkaṭakṛṣṇa Mudaliara justly earned him a great reputation.

The Great Musicians of Karnataka Music

Pallavi Gopaliara

Life

He was an elder contemporary of Tyāgarāja and a pupil of Paṣimirum Adiappiera who was a court-musician of the ruler of Tanjore. Adiappiera is justly famous for his *tāna varṇa* in *Bhairavī* and a *svarajāti* in *Husenī*.

He thought that Gopalier could not learn music, but Gopalier persevered and worked hard at the art for two years. Later he sang to his teacher who was exceedingly delighted at his proficiency.

In due course, Gopalier became a court-musician of Tanjore.

His attainments

His *Navaratna-mālikā* and his *tāna varṇas* are considered to be masterpieces. "They remain unsurpassed to this day. There is nothing like them in any other system of music in the world." says R. Rangarāmānuja Ayyangar in his *History of South Indian Music* (p. 220).

Rāmacandrendra or Upaniṣad Brahma-yogī or Upaniṣad Brahman

Life

His original name was Śivarāma. He was the son of Sadāśiva and Lakṣmī, residents of Brahmapura, a village near Kāñcipuram. He flourished in the middle of the 18th century.

He became a *sanyāsī* early in life, left his home and

resided in Agastyāśrama on the banks of the river Palara. After he became *sanyāsī*, his name changed to Rāmacandrendra. As he wrote in *Saṁkṛta* a commentary on the 108 *Upaniṣads*, he came to be known as *Upaniṣad Brahma-yogī* or *Upaniṣad Brahman*.

His attainments and work

He was deeply interested in music. He composed many songs for *Nāma Saṁkīrtana*.

Tyāgarāja's parents were devoted to him. So he came in contact with Upaniṣad Brahman. Tyāgarāja's *Divyanāma Kīrtanas* have been largely influenced by the compositions of Upaniṣad Brahman. He was also a source of inspiration to *Muthusvāmī Dīkṣitāra*.

Tyāgarāja

Life

Tyāgarāja (1767-1847) and *Muthusvāmī Dīkṣitāra* (1725-1834) and *Śyāma Śāstrī* (1762-1827) are known as *Samgīta Trimūrti* (Musical Trio) and *Samgīta Mummaṇigal* of Karnataka Music.

Just as 16th century was a great creative period of Hindustani music, during which many reputed composers and performers flourished, so 18th century, particularly the period between 1750-1850 was the most creative period of Karnataka music during which there were great composers and performers. Prof. *P. Sambamoorthy* rightly says: "The presentation of *Rāgas* in their modern setting, the uncommon facility with which they wrote in *apūrva Rāgas*, the individual quality of the different *Kṛtis* in the same *Rāga*, the abundance of feeling running through their pieces, the sublime and soul-stirring nature of their music, all these and more have entitled them to be ranked as the Musical Trinity" (*Great Composers, Book I*, p. 60).

They were all great scholars of Saṁskṛta and Telugu, and were well-versed in Vedic literature, *Jyotiśa* (astronomy-astrology) and *Mantra Śāstra*. They were all born in Tiruvārūra in Tanjore district

Tyāgarāja was the most towering personality and the greatest composer in Karnataka music. He was born on 4th May in 1767 A.D. in Tiruvārūra. He inherited his musical talents from his maternal grandfather, *Vīṇā Kalahasti Ayyar*, a *Samsthāna vidvāna* in the court of Tanjore and his poetic talents from his paternal grandfather *Girirāja Kayi* who was a great poet and who had composed beautiful *yakṣagānas* and songs on Vedantic themes.

His father's name was Rāma Brāhman who was a renowned scholar of Saṁskṛta and Telugu. Tyāgarāja learned Telugu and Saṁskṛta from him. His mother's name was Sītammā. She knew a number of *Devaranāmas* or religious songs of Purandara Dāsa. Tyāgarāja had learned all these from her. He had two other brothers, viz., Pañcapakeśana and Rāmanāthana. Rāmanāthana died young, Pañcapakeśana, also known as Jalpeśana lived long enough to witness the glory of his brother.

The Mahārāja of Tanjore had given to his father a piece of land in Paśupati Kovil in Tanjore district, and a house in Tiruvaiyāra. This was all that his father left to his sons.

He received instruction in *viṇā* from *Sonṭi Venkaṭaramaṇṇya*, also known as *Sonṭi Vīṇā Venkaṭaramaṇadāsa*. Tyāgarāja was a prodigy and learned from him within one year only all that he had to teach.

He was a born composer. Even at the age of thirteen, he had scribbled some of his compositions on the walls of his house.

He declined a post offered to him by the Mahārāja of Tanjore, and lived on *unchavṛtti*, by going round to a few householders and collecting whatever they could offer him.

He was deeply religious and performed *Rāma nāma jāpa* with great fervour.

Tyāgarāja was a great *vaiṇika* (*viṇā*-player) also. Fortunately his disciples recorded in notation the songs which he composed in moments of inspiration. So most of his compositions have survived in the original form. He has composed in about 200 *rāgas*. He composed more than a thousand songs.

Characteristics of his art and his contribution

The important features of his *kṛtis* (compositions) are beautiful *svara saṅgatis*. Both *sāhitya-bhāva saṅgatis* (contribution of words so as to bring out the latent beauties and meanings of the song), and *rāga-bhāva saṅgatis* (beautiful combinations of notes, characteristic of the *rāga*) are noticeable in his *kṛtis*. His *kṛtis* also contain apt themes for performing *nīraṇala* and developing *kalpanā svaras* (imaginative combinations of notes).

Another important feature of his compositions is beautiful lilt of rhythm. His compositions are matchless from the point of view of poetic beauty and content. On account of the high spiritual truths contained in them, they are usually called *Tyāga Brahmopaniṣad*. Many of his compositions relate to the story of the *Rāmāyaṇa*. He has composed practically in all the seventy-two *mela rāgas* and in many rare *rāgas* too. He adopted Govindacārī's table of *rāgas* in preference to that of Venkaṭamakhi. Probably, he got hints of the rare *rāgas* from *Svarārṇava* which he got from a mysterious source. His *divyanāma kīrtanas* (devotional songs) are on the lips of every musician of South India.

He also composed many *saṅgītakas* or *geya nāṭakas* (operas). His *Prahlāda-bhakti-vijayam* is in five acts and takes above five hours to perform. *Nankā-caritram* is another excellent opera which takes two hours and a half to perform. A third splendid opera that he composed is *Sītārāma-vijayam*.

Group *krtis* are another achievement of Tyāgarāja. The number of individual pieces constituting a group is generally five or nine. His *Pañcaratnam* (five gems) in five *rāgas*, viz., *Nāṭa*, *Gaula*, *Ārabhi*, *Śrīrāga* and *Varāli* is unsurpassed both from the point of view of poetic beauty and melodic richness. All the five pieces of this group-*krtis* are in *Ādi tāla*. This is sung every year in the *Ārādhana Mahotsava* in Tiruvaiyāra. Other famous group-*krtis* of Tyāgarāja are *Ghanarāga Pañcaratnam*, *Ārabhipañcaratnam*, *Śrīrāga-pañcaratnam* and *Nāṭarāga-pañcaratnam*.

He also composed a set of five *krtis* in praise of the presiding deities of the various shrines that he visited when he went out on pilgrimage. They are *Kovūra Pañcaratnam*, *Tiruvottiyūra Pañcaratnam*, *Nāgapurī Pañcaratnam* and *Śrīrāga Pañcaratnam*.

He composed *Kīrtana-śataka*, i.e., a chain of one hundred *kīrtanas* referred to in the *Kṛiti Aparādha-mulnorva*. *Ṣaṭarāgaratnamālikā* is another set of hundred devotional songs composed in a hundred different *rāgas*. Altogether he has composed in about 210 *rāgas*.

Judged even by the highest standard, he was definitely the greatest *Vāggeyakāra* (composer of songs). R. Rangaramanuja Ayyangar has published 690 songs of his with detailed authentic notation under the title *Kṛtīmāṇimalai*.

He also composed many *bhajans* or devotional songs which he sang along with his pupils on every *Ekādaśī* (the eleventh day of each fortnight).

It is said that Nārada appeared to him in disguise and presented him a book on music, called *Svarārṇava* which gave in detail the characteristics of the various *rāgas*. This was of great help to Tyāgarāja. He refers to this book in one of his *krtis* in the following words: "This Tyāgarāja who has understood the mysteries of *Svarārṇava*." The book has not been traced so far.

Tyāgarāja had a number of brilliant disciples. He paired them off according to their pitch and compass and taught to each pair about 200 *kr̥tis*. They not only recorded the compositions as they heard from their master but also taught them in turn to others.

Two of his disciples, Wālajāpeṭa Vyankaṭaramaṇa Bhāgavatāra and Tanjore Rāma Rāo, jointly wrote the biography of their master in a palm leaf manuscript. Tanjore Rāma Rāo was practically the private secretary of the great teacher.

Some of his disciples became famous composers, e.g., Vīṇā Kuppayyara, Subbarāya Śāstrī, Mānambucāvaḍi, Wālajāpeṭa Vyankaṭaramaṇa, Wālajāpeṭa Kṛṣṇasvāmī Bhāgavatāra.

It is said that the compositions of Tyāgarāja have the flavour of *drākṣa* (grapes), those of Śyāma Śāstrī have the flavour of *nārikela* (coconut) and those of Muthusvāmī Dīkṣitāra have the flavour of *kadalī* (banana).

Śyāma Śāstrī (1762-1827)

Life

He was born in Tiruvarūra (Tanjore district) in 1762. He was a pupil of Samgītasvāmī. His father's name was Viśvanātha Iyer. The real name of Śyāma Śāstrī was Veṅkaṭasubrahmaṇya. He learned Telugu and Saṁskṛta from his father and music from Samgītasvāmī who had come to Tanjore from Banaras. He also learned a good deal of music by listening to the performances of Pacchimiriyaṁ Ādiyappaya, the Āsthāna.

Vidvān of Tanjore Saṁsthānam

His father was assigned the duty of performing the *pūjā* to the deity Baṅgāru Kāmākṣī and so had received a gift of land from the Maratha Rājā of Tanjore. After his father's

death, the duty of performing the *pūjā* fell on him, and the land that was granted to his father passed on to him. Śyāma Śāstrī was thus above want, and devoted all his spare time to the cultivation of music. In course of time, he became a great composer and performer. He composed nine *kṛtis* (songs) in praise of the goddess, Śrī Mīnākṣī Amman of Madurai and sang them before her. He called these compositions *Navaratnamālikā* (a garland of nine gems). His compositions are of a high quality in intricate *tālas*. He has composed in three languages, Saṁskṛta, Telugu and Tamila. He is said to have composed three hundred pieces consisting of *kṛtis*, *svarajātis* and *varṇas*. He has composed the largest number of songs in his favourite *rāga*, *Ānandabhairavī*. He has used the pseudonym of Śyāma Kṛṣṇa in his compositions.

Muthusvāmī Dīkṣitāra (1775-1834)

Life

Muthusvāmī Dīkṣitāra was the eldest son of Rāmasvāmī Dīkṣitāra. He was born in the month of *Phālguna* (March) in 1775.

Rāmasvāmī Dīkṣitāra was both an eminent musician and musicologist. He gave Muthusvāmī an intensive training in practical music and also in *Samgīta Śāstra*, particularly as propounded by Veṅkaṭamakhī.

Muthusvāmī learned both vocal music and *vīṇā* and became proficient both as a vocalist and *vaiṇika* (*vīṇā* player). This combination had a great influence both on his compositions and performance. He also learned *Vyākaraṇa* (Grammar), *Jyotiṣa* (Astrology), *Kāvya* (Literature) and *Advaita Darśana* (Monistic Philosophy of Śaṅkara).

Cidambaranātha Yogī was the Guru who had initiated Rāmasvāmī Dīkṣitāra in Śrī Vidyā and had taught him the *Tāntrika* mode of worship. He started on a pilgrimage tour to Banaras. When he came to Madras, Rāmasvāmī Dīkṣitāra

invited him to Manālī. He stayed there for a few days. When he was about to leave, he said to Rāmasvāmī, "I am going to make one request to you. Will you grant it?" "You are my Guru, Sir," replied Rāmasvāmī, "you have only to give the command, and I shall carry it out."

"Then I would ask you to allow your son, Muthusvāmī to accompany me to Kāśī (Banaras)." Rāmasvāmī was greatly perturbed at this request and requested him to relieve him of his promise. Veṅkaṭakṣṇa Mudaliāra, the patron of Rāmasvāmī persuaded him to allow Muthusvāmī to go with Cidambaranātha, adding that this would be in the interest of the boy himself. Rāmasvāmī yielded. And so Muthusvāmī, while he was yet a boy, left his home and went to Kāśī with Cidambaranātha Svāmī.

He lived there with Cidambaranātha Svāmī for about five or six years. This period was most important in the shaping of Muthusvāmī Dīkṣitāra. Cidambaranātha initiated him in Śrī Vidyā, taught him *Ṣoḍākṣari mantra* and trained him in *Tāntrika* form of worship. He also taught him *Advaita Vedānta* as propounded by Śaṅkara. Muthusvāmī used to visit the important temples in Kāśī every day. We find in his compositions, songs in praise of Viśveśvara, Viśālākṣī, Annapūrnā and Kāla Bhairava, the important deities of Kāśī. There is also a song in praise of Gaṅgā. It also appears from one of his songs that he had visited the temple of Paśupatiśvara at Kathmandu in Nepal. There is also a song in praise of Badrinātha. It appears that he had gone to these shrines with his Guru, Cidambaranātha Svāmī.

In Banaras, Muthusvāmī had ample opportunity of listening to Hindustani music. This had its influence on the art of Muthusvāmī. He has composed many songs in *Rāga Vṛndābanī Sāraṅga* and except for the use of an occasional *sādhārāṇa gāndhāra*, he has used the same notes in *Vṛndābanī Sāraṅga* as are used by musicians of the Hindustani system. He has also

composed a few pieces on Rāga Yamunā Kalyāṇī which is the Yamana Kalyāṇa of Hindustani music. He has also composed some beautiful songs in Jayajayavanī of the Hindustani system.

After nearly five years, when Muthusvāmī went with Cidambaranātha Svāmī for a bath in the Gaṅgā, the great *yogī* said to him, "Go down three or four steps in the Gaṅgā and tell me what you get."

Muthusvāmī stepped down in the Gaṅgā, and to his surprise, he found a vinā with the word Rāma inscribed on it in Devanāgarī script. He placed it before the *yogī*. The *yogī* said, "This is the *prasāda* (grace in concrete form) of Gaṅgā Devī to you. You will become a great *vaiṇīka* and musician." So saying, he jumped into the Gaṅgā presumably for a bath, but left this mortal world. His body was recovered from the river and buried in Hanumāna Ghāṭa. Muthusvāmī Dīkṣitāra was deeply stricken with grief and now left for his home.

When he reached home, his parents were overjoyed to see him after so many years. They were pleased to find that he had learned Vedānta and Hindustani music. Some say that they were still at Manali and others believe that they had left for Tiruvarūra.

Muthusvāmī now went on pilgrimage to various holy places. He first went to Tiruttani where on the top of a hill there is a temple dedicated to Lord Subrahmaṇya. He worshipped the Lord there for forty days and composed and sang many songs in His praise, describing Him as *Guru-Guha*. This group of songs is known as Guru-Guha Kṛtis or Tiruttani Kṛtis. Many of the rāgas used for these songs are apūrva (uncommon) ones.

From Tiruttani, Muthusvāmī went to Tirupati, and composed a song in Rāga Varāli in honour of Lord Veṅkaṭeśvara. From there, he went to Kālahasti where there is a temple

dedicated to Lord Śiva. Here he composed a song in honour of Lord in *Rāga Huseni*.

From here he returned to Manali and after some time went to Kāñcīpuram. Here he worshipped the Devī Kāmākṣī and Lord Ekamreśvara. He composed many *kṛtis* here in praise of both the deities.

At Kāñcī, he came in contact with Upaniṣad Brahman who was a great philosopher and had commented on many of the Upaniṣads. He had also written an opera, named *Rāmāṣṭapadī*. It is said that Dīkṣitāra set the songs of *Rāmāṣṭapadī* to suitable melodies.

He lived at Kāñcī for four years. From there he went to Tiruvaṇṇamalai where he worshipped Aruṇācaleśvara and sang his praise in a *kṛti* in *Rāga Sāraṅga* of the Karnataka system.

From Tiruvaṇṇamalai, he went to Cidambaram where he worshipped Naṭarāja, and composed many *kṛtis* in the praise of Naṭarāja. The best of them is in *Rāga Kedāra* of the Karnataka system, beginning with the words, *Ānanda-naṭana-prakāśam*. A notable feature of this *kṛti* is that it has appended to it *Sollakattu* (*bols*) suitable to dance. He also composed *kṛtis* in honour of other gods and goddesses adjacent to Naṭarāja shrine.

From Cidambaram, he went to Vaidīśvarankoila where he composed and sang several *kṛtis* in honour of Vaidianātha, Bālāmbikā and Muttukumārasvāmī. From here he went to Mayūrama where there is a Śiva temple. The Lord there is called Mayūranāthasvāmī and the Devī is called, Abhayāmbā. Dīkṣitāra lived here for quite a few months and composed many songs in praise of the Lord and the Devī.

From Mayūrama, Dīkṣitāra went to Tiruvarūra. His father Rāmāsvāmī Dīkṣitāra had already come back to Tiruvarūra from Manali. They received hearty welcome from the music lovers of the place and settled down there.

Dīkṣitāra spent most of his time in the temple of Śrī Tyāgarājasvāmī at Tiruvarūra, singing *kṛtis* composed by him on Śrī Tyāgarājasvāmī and other deities. The largest number of *kṛtis* is on Śrī Tyāgarājasvāmī. There is a group of his famous *Vibhakti Kṛtis* on him. He also composed a group of songs, called the *Navaratna Kīrtanas* in praise of the Devī Kamalāmbā. They are considered to be among the masterpieces of Karnataka music. The *Tantras* prescribe an elaborate ritual in which one has to pass through nine circles, at every one of which *pūjā* (worship) has to be performed to the Devī (goddess). This ritual is called *Navāvarṇa Pūjā*. The nine *kīrtanas* of Muthusvāmī are dedicated to the Devī at the nine circles.

In addition to the nine *kīrtanas*, he composed a *Dhyāna* (Invocation) *Kīrtana* and a *Maṅgala* (auspicious ending) *Kīrtana*.

Dīkṣitāra also composed eight *kīrtanas* in praise of the Devī, called Nīlopāmbā. These eight *kīrtanas* are cast in the eight *vibhaktis* of Saṁskṛta grammar. He also composed a number of songs on Gaṇapati.

From Tiruvarūra, he went on pilgrimage to various holy places and composed and sang many songs in praise of the various deities in those places.

Dīkṣitāra had only one issue—a daughter, who was married in Tirucirapallī. Dīkṣitāra went there a number of times and composed and sang *kīrtanas* in praise of the deities there.

There is a place near Tiruvarūra called Kivalura. In Kivalura, there is an ancient temple dedicated to Śiva, known as *Akṣaya Liṅga*. Dīkṣitāra had composed a *kṛti* on the deity in *Rāga Saṅkarābharana* and proceeded to Kivalura to sing it before the deity. By the time he reached there, the *pūjā* (formal ceremony of worship) was over and the *Ārcika* (the man in charge of the *pūjā*) was closing the door of the Sanctum Sanctorum. Dīkṣitāra requested him to keep the door open for

a short time, but the *Ārcika* bluntly refused to do so. Dīkṣitāra sat down outside and began to sing his *kṛti*. His music attracted the people and they gathered in large number. When Dīkṣitāra was coming to the end of the piece, the doors opened by themselves, and Dīkṣitāra had a full view of the deity. All the people were wonder-struck and the *Ārcika* fell at his feet and requested to be forgiven.

Vaidyalinga Mudaliār, Mirāsadāra of Kulikarai, a place near Tiruvarūra, invited Dīkṣitāra to visit the place and sing in praise of Viśveśvara, Viśālākṣī and Annapūrnā. Dīkṣitāra accepted the invitation, and composed *kṛtis* in praise of the deities and sang them before them. The Mirāsadāra conferred special honours on him, called *Kanakābhīṣekam*. He composed a famous *Rāgamālikā* in fourteen *rāgas* in praise of Viśvanātha in the last part of which he described the deity as the protector of Vaidyalinga.

Dīkṣitāra's monetary condition was far from satisfactory, but he never charged any fee for teaching music. There are many anecdotes connected with his poverty, one of which may be mentioned here.

Once there was not enough of provisions in the home even for a single day. Dīkṣitāra was teaching music to his pupils. Once of them was Dāsī Kamalam. Dīkṣitāra's wife called her inside and told her that there was not a grain of rice in the store. Kamalam said that she would gladly pledge her gold bangles and with the funds, provisions could be purchased. Dīkṣitāra came to know of this and stopped her from pledging her bangles.

At his usual time he went to the temple for worship. That day he had composed a song on Śrī Tyāgarāja in *Yadukulakāmbodī*, beginning with the words *Tyāgarājam bhajare re citta*. He sang this song with great fervour. When he returned home, he found that a large quantity of provisions had reached his home. What had happened was that an official of

the Tanjore King had planned to visit Tiruvarūra with his subordinates for inspection on that particular date and the local officer had collected provisions for him and his subordinates in enough quantity, but that very morning he received information from the Inspecting Officer that his tour had been cancelled, and so the local officer sent the provisions to the saintly composer.

Thambiappana, an ardent pupil of Dīkṣitāra and a *maḍḍalam* player in Tyāgarājasvāmī temple, had an attack of stomachache which could not be cured by the doctors. By examining his horoscope, Dīkṣitāra came to the conclusion that he was under the adverse influence of *Guru*. He composed a *Navagraha Kṛti* in order to propitiate all the planets. It is said that Thambiappana learned the *kṛti* on *Bṛhaspati*, sang it regularly and was cured of his trouble. Both from the point of view of *rāga* and *tāla*, the *Navagraha Kṛtis* are among the best compositions of Dīkṣitāra. These *kṛtis* present a picture of the *Sūlādi Sapta* (seven) *tālas* of Karnataka music.

In 1817, both the father and mother of Dīkṣitāra died. At the request of some musicians of Madurai, Dīkṣitāra sent his brothers *Cinnasvāmī* and *Bālūsavāmī* to Madurai to teach them his compositions.

Dīkṣitāra now accepted the invitation of Pūniah and his brothers, musicians of Tanjavūra (Tanjore), and so went over to Tanjavūra. There he settled down with his family and came in contact with *Śyāma Śāstrī*, another great composer of Karnataka Music. *Śyāma Śāstrī* liked Dīkṣitāra's compositions so much that he put his own son, *Subbayya Śāstrī*, under him for training in music.

At Tanjavūra, Dīkṣitāra used to visit frequently the temple of Lord Bṛhadeśvara and the Devī known as Bṛhannāyakī. He has composed a number of *kṛtis* in praise of these deities many of which are in the *Vivādi Mela Rāgas* of *Veṅkaṭamakhi*.

Dīkṣitāra very often used to go to the famous temples of Tiruvaīyāra, and it is very likely that he may have met Tyāgarāja there.

After spending about four or five years at Tanjavūra, Muthusvāmī Dīkṣitāra returned to Tiruvarūra. On reaching Tiruvarūra, he heard of the death of his brother Cinnaśvāmī Dīkṣitāra. So he left for Madurai with a pupil of his, known as Subramania Iyer.

In Madurai there is a famous temple dedicated to Lord Śiva known as Sundareśvara and to the Devī known as Mīnākṣī. On reaching Madurai, he sang many *kīrtanas* in praise of Mīnākṣī. The *Ārcikas* and many worshippers gathered round him. They said that they had heard these *kīrtanas* from two musicians who had come from Tiruvarūra. Dīkṣitāra's pupil, Subramania Iyer, informed them that they were the brothers of his *guru* who was singing before them and that he was the composer of those songs. On inquiry, one *Ārcika* informed Muthusvāmī that Cinnaśvāmī had died and that the other brother Bālūśvāmī had left for Rāmeśvaram. Muthusvāmī stayed on in Madurai awaiting the return of Bālūśvāmī. During his stay at Madurai, he composed in praise of Mīnākṣī a group of eight songs in the eight Saṁskṛta *Vibhaktis*. He composed a number of songs in honour of Sundareśvara.

After spending a few months in Madurai, Muthusvāmī decided to leave for Rāmeśvaram. He first went to Alagarakoila and there composed and sang a *kṛti* in *Rāga Rāmakriyā* (modern *Kāṁavardhinī*). It is considered to be one of the masterpieces of Dīkṣitāra. On reaching Rāmeśvaram, he composed and sang a number of *kṛtis* in praise of Rāmeśvara. There he learned that a musician had come there from Tiruvarūra, and that the Mahārāja of Elāyyāpuram who had come there on a pilgrimage liked his music so much that he took him with him as his *Samsthāna Vidvāna* (court musician). So Dīkṣitāra now started for Elāyyāpuram.

On his way to Elāyyāpuram, he halted at a place called Sattura. There he learned from the *Ārcikas* that Mahārāja of Elāyyāpuram was going to celebrate the marriage of his *Samsthāna Saṁgīta Vidvāna* a couple of days after. He now left for Elāyyāpuram in the company of the *Ārcikas*.

While he was going to Elāyyāpuram, he felt very thirsty on the way and stopped at a village. He noticed that the entire land was parched and there was a great scarcity of water. The local chief made arrangements for drinking water for him. When Dīkṣitāra enquired as to why the land was badly parched and there was so much scarcity of water, he was informed that there had been drought for successive years, the water sources had become dried up and people were experiencing great hardship. Dīkṣitāra immediately went to a temple and performed a special *pūjā* to the Devī (Goddess) and sang the famous *kṛti Ānandāmṛtākaraṣiṇī amṛtavarṣiṇi* in which he prayed to the Devī to be merciful and give rains forthwith (*salilam varṣaya varṣaya*). This *kṛti* was composed in *Rāga Amṛtavarṣiṇī* which appears to have been a new melody invented by Muthusvāmī Dīkṣitāra. To the surprise of everybody clouds gathered in the clear blue sky and there was heavy downpour of rains. His biographer Mr. Justice T.L. Venkatarāma Aiyar says that this anecdote is supported both by local tradition and family tradition.

When Dīkṣitāra reached Elāyyāpuram, the Mahārāja accorded him a grand reception. Dīkṣitāra was greatly delighted to meet his brother, Bālūsvāmī after a long time, and particularly at a time when he was being married. When the marriage festivities were over, the Mahārāja requested him to settle down at Elāyyāpuram and accept him as his pupil. Dīkṣitāra agreed. He went to Tiruvarūra, wound up his establishment there, returned to Elāyyāpuram and spent the rest of his life there.

He utilized his stay at Elāyyāpuram in visiting the temples round about, and composing and singing songs of praise to the various deities.

In 1834, on *Caturdaśī* day preceding *Dīpāvalī*, his pupils gathered as usual. Dīkṣitāra had a foreboding that his end was near. He asked them to sing his *kīrtana* on the Devī. While they were singing in the *Anupallavī* the words *Mīnlocanī*, *Pāśamocinī* (O thou fish-eyed, breaker of bonds), Dīkṣitāra breathed his last. On the order of the Mahārāja of Elāyyāpuram, his body was cremated at a place specially selected and a *samādhi* was erected there. To all lovers of music, it has now become a place of pilgrimage.

Characteristics of his art and his contribution

Muthusvāmī Dīkṣitāra's compositions, called *kṛtis*, number several hundred. Besides *kṛtis*, he composed five *Rāgamālikās*, a *Padavarṇam* and a *Dāru*. In all his compositions he has used *Guru-Guha* as his *Mudrā* or pseudonym.

Kṛti is a classical composition consisting of *Pallavī*, *Anupallavī* and *Carāṇam*. *Rāgamālikā* is a composition in a series of *rāgas*. *Padavarṇam* is a composition intended primarily to be rendered in dance recitals. *Dāru* is a story-song figuring in operas and dance dramas. The word is derived from the ancient musical form known as *Dhruvā* in Bharata's *Nāṭya-Śāstra*.

The compositions of Dīkṣitāra are very rich in *rāga-bhāva*. *Rāgas* are, so to speak, melodic pictures of different patterns. So far as the *Sāhitya* or the word-content of Dīkṣitāra's compositions is concerned, it is almost cent per cent devotional. The language used in the *kṛtis* is mostly Saṁskṛta. Only a few *kṛtis* are composed in Telugu and Tamila. Tamila was his mother tongue, but he had equally good command over Telugu and Saṁskṛta.

Muthusvāmī was both a *vaiṇika* (*viṇā*-player) and a *gāyaka* (vocalist). He generally used to sing to the accompaniment of *viṇā*. His *kīrtanas* (compositions on a sacred theme) are usually in slow tempo with a few passages in medium tempo. His compositions are rich in *gamakas*, he is considered

to have excelled every other composer. There is beautiful matching of word and melody in his compositions.

Since Dīkṣitāra had lived for a numbers of years in Kāśī (Banaras), he had acquired command over many Hindustani *rāgas*. He has successfully used *rāgas* like *Vṛndāvani Sāraṅga* and *Jayajayavanti* for his *kṛtis*. His compositions also give a glimpse of the dignity of *dhruvapada* of Hindustani music.

In his Saṁskṛta compositions, one notices the influence of *stotra* literature (containing hymns of praise), *Vedānta* philosophy and *Tantra* (as in the *Navavarṇa Kīrtanas*). His *kṛtis* are mostly in the praise of the deities in the various temples in Kāśī and South India. They serve also as valuable records and anecdotes pertaining to the deities.

Over and above *Prāsa* and *Anuprāsa* (rhyme and alliteration), he used *alaṁkāras* like *Gopuccha* and *Srotovahā* in his *kṛtis*. In the *Gopuccha* composition, there is a steady decrease of the syllables, while in *Srotovahā*, there is a steady increase of them. In the *kṛti Tyāgarāja-yoga-vaibhavam*, one can find both these *alaṁkāras*, *Gopuccha* in the *Pallavi* and *Srotovahā* in the *Carāṇam*.*

He has composed a whole group of *kṛtis* on the basis of *Sūlādi Sapta Tālas* (e.g., *Navagraha Kṛtis*).

Some of his *kṛtis* are cast in all the eight *vibhaktis* (case-inflections) of Saṁskṛta Grammar, e.g., a *kṛti* on *Tyāgarājasvāmī* and the *Navāvaraṇa Kṛti*. In some cases, Dīkṣitāra has used three languages (Saṁskṛta, Telugu and Tamila) in the same composition. Such compositions are called *Manipravālam*.

Gopāla Kṛṣṇa Bhāratī

He was a contemporary of the three great masters of Karnataka music. He was a celibate and moved about from place to place. He was a *yogi* and devoted to Nāṭarāja.

* N.P. R. Rangaramanuja Ayyangar, in his *History of Karnataka Music*, says that the rhythmic content in Dīkṣitāra's songs is not attractive, because it lacks variety and pep.

His fame mainly rests on an opera in Tamila, known as *Nandanāra Caritam*. Nandanāra was a simple bondsman to a landlord. He wanted to have the *darṣana* of the deity, Naṭarāja, at Cidambaram, but, as he belonged to a low caste, he was not allowed to enter the temple. Standing at a distance from the shrine, he saw the sculptured figure of Nandi (the sacred bull) in front of the image. He prayed to Nandi saying, "Move aside a little and let me have a glimpse of Naṭarāja". The stone image of Nandi did move, and Nanda had the glimpse of Naṭarāja. This is in truth an allegory. Nanda represents the soul. The landlord is the body that holds the soul in bondage. The pilgrimage of Nanda represents the hardships that the soul has to meet in its holy quest. The glimpse of the deity marks self-realization.

The greatness of the above opera lies in its moving, pathetic spiritual theme and in the fact that it brought classical Karnataka music to the common man. Such an opera has not appeared since then.

Govind Marāra

He was a contemporary of Tyāgarāja, and a resident of Rāmamaṅgalam village in Travancore. Not much is known about his life. He is justly famous as a great performer. He was known as Ṣaṭkāla Govinda, because he could sing a piece with ease in sextuple time. He went on a pilgrimage to Banaras. He visited Trivendram and stayed as guest in Svāti Tirumala's court.

Govinda Marāra used a seven-stringed *tambūrā*. It had two *pañcamas*, two *sāraṇis*, two *anusāraṇis* and one *mandram*. While he twanged the strings of the *tambūrā* with the fingers of his right hand, he played on the *kañjira* with his left hand. The *kañjira* was placed between the first two toes of the right leg.

Vīrabhadrayya

He flourished in the 18th century and was for a long time the court-musician of the Maratha Rājā Pratāp Singh (1741-1765 A.D.) of Tanjore.

He composed many *kīrtanas*, *padas* and *tillānas*. To perpetuate the memory of his patron, he has used interwoven the name *Pratāparāma* in his *kīrtanas*.

Kavi Maṭṛbhūṭayya

He also flourished in the 18th century and was an excellent composer. His *kīrtanas* are mostly devotional and didactic. He was a resident of Tirśrapura and has used the pseudonym of Triśiragiri in his *kīrtanas*.

Ādipayya

He was also a musician of the 18th century. He was a scholar of Telugu and Saṁskṛta. He was a reputed composer and composed many *kīrtanas* under the pseudonym of Śrīvyāṅkaṭaramaṇa. His *tānavarṇa* 'virivoṇi' in *Bhairavī Rāga* is very famous.

His son Vīṇākṛṣṇayya was an excellent *vīṇā*-player. His grandson, Vīṇasubbukuṭṭaiyya was also a great *vīṇā*-player and was famous for his knowledge of *tāla*.

Sonti Vyāṅkaṭa Subbayya

He was a musician of the 18th century and an excellent composer. One of his *varṇas* in *Rāga Bilhari* composed in honour of the Maratha king Tulajā of Tanjore is very famous.

His son Vyāṅkaṭa-ramaṇayya was a great performer in vocal music.

Madhyārjuna Pratāpa Singh Mahārāja

He flourished in the 18th century A.D. He was the son of the Maratha king, Rājā Amara Singh, and was well-versed in Marathi and Saṁskṛta. He was a good composer and had a famous composition entitled, *Navaratna-mālikā* to his credit.

Seśācala Bhāgavata

He was the *Āsthāna Paṇḍita* of Pudduka-Kottai in the 18th century A.D. He was the pupil of Śyāma Śāstrī and was matchless in singing *Rāgālāpana* according to the old tradition.

Sadāśiva Brahma

He was a saint-composer and flourished in the 18th century. He composed *kīrtanas* in Saṁskṛta which are excellent both from the point of view of poetic content and melodic beauty. His *samādhī* is in Nerura which is considered to be a holy place.

Sāraṅgapāṇi

He was another composer of the 18th century. His compositions are mainly of *śṛṅgāra* and *hāsyā rasa*.

Melaṭṭūra Vyaṅkaṭarāma Śāstrī

He also flourished in the 18th century. He was a great scholar of Telugu. His compositions are mainly romantic and delineate *śṛṅgāra rasa*.

Aruṇa Girinātha

He was also a great composer of the 18th century. He was a great scholar of Tamila and well-versed in music. He composed many stories of the *Rāmāyaṇa* in Tamila *kīrtana*.

Pāpavināśa Modaliyāra

He flourished in the early part of the 18th century. He was a great musician and composer. He has used *Pāpavināśa* as his pseudonym in his compositions.

Sarfoji II (1798-1833)

Śivājī's step-brother Ekojī (the second son of Śāhajī by his second wife, Tukobāī) usually known as Vyaṅkojī settled in Tamila Nadu, defeated the Nāyaka kings who were then ruling over the territory round about Tanjore and established there in 1673 a kingdom of the Marathas. The kings in this

dynasty played a very important part in the development of Karnataka music and drama.

Practically every one of the Maratha kings of Tanjāvura (Tanjore) was enlightened and well-versed in music, drama, dance and literature and deeply interested in subjects like astronomy, medicine, management of horses, elephants, etc.

They did not import the styles of Hindustani music and dance into the South, but learned and patronized the Karnataka art-forms of music and dance. They, themselves composed poems in Tamila and Telugu, encouraged the development of these languages and the local art-forms.

Prof. Sambamoorthy in his *History of Indian Music* (p. 134) says that about 80% of the repertoire of Karnataka music was produced in Tanjore. This was largely due to the patronage and encouragement that the Maratha kings extended to Karnataka music. Girirāja Brahman, known generally as Girirāja Kavi, the grandfather of Tyāgarāja, was attached to the court of Śāhajī II as a poet and composer. King Tulajajī II (1765-1767) patronised Rāma Brahman, the father of Tyāgarāja. Rāma Brahman used to read and expound Vālmiki's Rāmāyaṇa for the king during the Rāmanavamī festival. The king gave him land in Paśupatikovila and a house in Tiruvaiyāra. It is in this house that Tyāgarāja sang and composed and lived till his death. It has rightly become a place of pilgrimage for all music lovers.

Vīṇā Kālahastī, the maternal grandfather of Tyāgarāja, and Sonti Vyāṅkaṭaraṇayya, the *guru* of Tyāgarāja were *Saṁskṛta Vidvāns* of the Tanjore court.

Tulajajī II also gave to Viśvanātha Iyera, father of Śyāma Śāstrī large free-hold estates including an *agrāhāra* and cultivable lands.

Śāhajī Mahārāja, known as Śāhajī II (1686-1710), son of Ekajī was well-versed in literature and music. Besides his mother tongue, Marathi, he had a good command over *Saṁskṛta*, Telugu, Tamila and Hindi languages. He has used all

these five languages in his justly famous work *Samkara Kali Natana Samvada Nāṭaka*. He was an excellent poet and wrote the opera *Palbaki Sevā Prabandham* which comprises two musical plays.

Tulajendra I ruled over Tanjāvura (Tanjore) from 1729-1735. He was also a learned scholar and could speak and write efficiently in Marathi, Saṁskṛta, Telugu and Tamila. He wrote works on Astrology, Āyurveda and the famous book on music known as *Samgīta Sārāmṛta*.

All the above Maratha kings contributed liberally to the development of Karnataka music and dance. But he who contributed most to the development of the art-forms of the South was king Sarfojī II of Tanjore.

The time, 1798 to 1833 during which Sarfojī II ruled was indeed the golden period of Karnataka music. Sarfojī was a genius. It is amazing how he acquired proficiency in arts like music, dancing and painting, sciences like medicines, zoology and botany, literary works like drama and poetry and languages like Dutch, Latin, English, Tamila, Telugu and Saṁskṛta besides his own mother tongue, Marathi.

The Sarasvati Mahala Library which he built in Tanjore is a standing monument to his love of knowledge. He purchased thousands of manuscripts on various subjects and enriched his library with precious and standard works.

He was himself a prolific writer. He wrote *Kumārasambhava Tīkā*, *Mudrā-rākṣasa Chāyā*, *Smṛti-saṁgraha*, *Smṛta-sāra Samuccaya* and a few other books in Saṁskṛta. In Marathi, he wrote *Gajaśāstra*—a book on the science of elephants, a book on the *rāgas* of Karnataka music, and another book titled *Korvyāce Sahityāce Jinnas*. This book contains many dance pieces with Tamila transliteration and translation. A large number of these pieces was composed by the king himself.

Sarfojī had three hundred and sixty court musicians. Each of these musicians performed in the king's presence in the

Sarasvatī Mahala (Concert Hall) only for one day during the year.

For nearly 800 years the Maratha kings ruled over Tanjore and did their utmost to develop the arts particularly music and dance of South India.

Sawāī Pratāpa Singh

In the 18th century, Mahārāja Sawāī Pratāpa Singh (1779-1804) of Jaipur rendered a great service to Musicology. He was deeply interested in music. He found that there was great disparity in theory and practice. So he invited the musicologists and musicians of Hindustani music to Jaipur, requested them to stay there for sometime and after a discussion among themselves thrash out the common principles that governed the *rāgas* then current.

The discussions of the musicians and musicologists resulted in the production of a book *Rādhā-Govinda-Saṁgīta-Sāra* or *Saṁgīta-Sāra* in short. It was based mainly on *Saṁgīta-ratnākara*, but took into consideration other well-known books also. It was written in Brajabhāṣā (the dialect of Hindi common in a large part of Northern India) and had seven parts.

Shri B.T. Sahasrabuddhe, the energetic and enthusiastic secretary of Poona Gāyana Samāja obtained a copy of the manuscript of the book from Mahārāja of Kishangarh and published it under the auspices of Poona Gāyana Samāja in 1910-1914. The musicians who compiled this book accepted *Bilāwala* as the *Śuddha* Scale of Hindustani music. Unfortunately, the book has gone out of print now. It deserves to be reprinted.

Karṇāṭaka Music - 19th Century

Svātī Tirunāla Śrī Rāma Varmā Kulaśekhara Perumala

Life

He was born in 1813 in Travancore. His birth star was Svātī. So he was named Svātī Tirunāla. His mother, Mahārānī Lakṣmī Bāī passed away soon after his birth.

The prince proved to be a very precocious child. At a very early age, he learned Malayālama, Saṁskṛta, Telugu, Kannada, Marathi, Urdu, Hindi and Persian. In his teens, he became interested in Science, Mathematics, Astronomy, Medicine and Philosophy. His main passion was, however, Religion and Music.

He ascended the throne in 1829 while still in his teens; his full name now being Svāti Tirunāla Śrī Rāma Varmā Kulaśekhara Perumala. He proved to be as talented an administrator as he was a scholar. A fresh revenue survey and land settlement were made under his orders. A commercial agent for foreign trade was appointed at the port of Alleppy. A department for engineering, a public library, a government press and an observatory were opened. An all-round improvement in education, marketing and handicrafts was made. The Malayālama script was reformed.

He was a great lover of art and gathered in his court scholars, poets, painters and musicians from all over the country. Among the musicians were Ṣatkala Govinda Marāra, Kanniah, a disciple of Tyāgarāja, Cintāmaṇi, a sārāṅgi player from Tanjore, Kokila-Kaṇṭha Marusvāmī, the pioneer of Harikathā in Travancore, Sulemāna, a Hindustāni musician and Parameśvara Bhāgavatāra.

He passed away in 1847 at a young age of 34 while still in the bloom of youth.

His contribution

It is as a composer that Svāti Tirunāla has earned lasting fame. He has composed successfully in practically all patterns, e.g. Gīta, Tāna Varṇa, Cauka Varṇa, Svarajati, Pada, Tillānā, Jāvālī and Rāgamālikā. He composed songs in many languages, viz., Malayālama, Telugu, Saṁskṛta, Tāmila, Kannada, Hindi and Maṇipravāla (a composition in more than one language). He composed two operas, viz., Ajāmilopākhyānam and Kucelopākhyānam both of which are of a very high standard.

His songs composed in Malayālama and Saṁskṛta were published by M.R. Ry, K. Cidambara Vādhyāra Avl in Malayālama script. Later, those songs of his which were composed in Saṁskṛta were published in Devanāgarī script in 1932 in the Trivandrum Saṁskṛta series in Travancore. The name of the *rāga* and *tāla* in which each song was composed is also given in this publication. These compositions reveal excellent poetic quality and musical idea and a perfect command over rhythm.

Ayilyu Tirunāla (1860-1880)

He was another king of Travancore who patronised music. He himself was an excellent musician.

Parameśvara Bhāgavatāra was his court-musician. His brilliant pupil Rāghavīra of Vādaseri (1824-1878) was also employed as a court-musician.

Mahā Vaidyanātha Ayyara was a guest of the king in 1872. The Mahārāja arranged a contest between Rāghavīra and Mahā Vaidyanātha. Viṇā Kalyāṇa Kṛṣṇiar (for *viṇā*), Violin Mahādeva Bhāgavatāra (for violin) and Seturāma Rāo and Somasi Bhāgavatāra (for mṛdaṅgam) were selected as accompanists. A contest between two such veterans of Karnataka music was the most important event of the century.

Rāghavīra started the contest with *Rāgam* and *Pallavī* in *Śaṅkarābharāṇa*. At sunset Mahāvaidyanātha Ayyara retired for his evening prayers. After prayers, he began his recital with *Rāgam* and *Pallavī* in *Kalyāṇī*. The contest ended in a draw. Next day, Rāghavīra started with *Todī* which was his forte. Vaidyanātha matched it by his *Kharaharapriyā*. The mellifluous, enrapturing style of Vaidyanātha won the day.

According to a time-honoured convention, the Mahārāja rewarded both the musicians simultaneously, but not without a significant gesture regarding the superiority of Vaidyanātha. His right hand held the presents for Vaidyanātha and the left for Rāghavīra. Later, Rāghavīra moved to Coimbatūra.

Kuleśekhara Perumālu (1813-1846)

He was the Rājā of Tiruvanantapura. He was well-versed in Saṁskṛta, Malayālama, Telugu, Hindi and English. He was a musicologist and an excellent composer. He composed under the pseudonym of Padmanābha in Saṁskṛta, Telugu and Malayālam.

Parimala-raṅga

He also flourished in the 18th century. He composed many songs in Telugu. He lived in the northern part of Cennapuri.

Vāsata Khān

He was among the male descendants of Tānasena. He was born in about A.D. 1787. His father Chajjū Khān was a court-musician in Delhi. Vāsata Khān was adopted by Jñāna Khān, and he learned music under his uncle's guidance. He had learned both *dhruvapada* and *ravāba*. As he had later a stroke of paralysis, his right hand was affected and he could not play on *ravāba* any longer. But he could sing till the end of his life. He was a great vocalist. He settled down in Lucknow as the *ustāda* (music teacher) of Nawāb Wājid Alī Śāha.

When Wājida Alī Śāha was sent away to Calcutta, Vāsata Khān also went there. In Calcutta he taught music to a few pupils and was with Wājida Alī Śāha for about a year and a half.

From Calcutta, he went to Rānāghāṭa where he taught music to Pāla Choudhury, the *zamindāra* of that place. From here, he went to Tikārī estate in Bihār and stayed there for a number of years. From there, he went to Gaya where he passed in about A.D. 1887.

Miyān Śakkara Khān

He flourished in the 19th century. He was a resident of Lucknow and a great *khyāla* singer. He learned *khyāla* from the famous *khyāla* singer, Ghulāma Rasūla Khān who gave his

daughter in marriage to him His son, Baḍe Muhammada Khān rose to be a very cxelebrated *khyāla* singer.

Baḍe Muhammada Khān

He was the son of Śakkara Khān, and a resident of Lucknow. He learned *khyāla* from his father, and rose to be the greatest *khyāla* singer of his time. He was particularly reputed for his exquisite complicated *tānas*. Ālījā Bahādura Daulata Rāo Sindhiā (1794-1827), hearing of his reputation, appointed him his court-musician.

He was so particular about his greatness that he used to go on an elephant back to sing to Daulata Rāo Sindhiā. The elephant was given to him by Daulata Rāo in recognition of his greatness as a *khyāla* singer.

Haddū Khān and Hassū Khān, the grandsons of Natthana Pīrabakhsa, had already settled down at Gwalior. Baḍe Muhammada Khān did not even permit them to hear him sing, to say nothing of teaching them.

When Baḍe Muhammada Khān sat down to practise his music at night, these two brothers would keep in hiding nearby and listen to him attentively. In course of time, they assimilated all the salient features of his style. Finding that his *tānas* had been imitated by Hassū Khān and Haddū Khān, he felt that some trick had been played against him. Once he egged on Hassū Khān to do the *Kaḍaka—bijlī-ki tāna* (thunder-like *tāna*) owing to which his rib was displaced and Hassū Khān died. After this Baḍe Muhammada Khān left Gwalior and took service in Rewa Court (now in Madhya Pradesh).

He passed away at Rewa. He was survived by four sons.

Baḍe Munne Khān

He was a famous *khyāla* singer of Lucknow. He flourished in the nineteenth century. He had a very sweet voice and was considered to be one of the best *khyāla* singers throughout Northern India. He is said to have passed away in A.D. 1812.

Makkhana Khān

He flourished in the 19th century and was a resident of Lucknow. At first he was a *dhruvapada* singer, but later learned *khyāla* from Ghulāma Rasūla Khān and rose to be a popular *khyāla* singer.

Natthana & Pīra Bakhśa

These were two brothers, the sons of Makkhana Khān and residents of Lucknow. They were famous singers of *khyāla*. Owing to a great rivalry between their family and that of Śakkara Khān, they left Lucknow together with their two grandsons, Haddū Khān and Hassū Khān and settled down in Gwalior. They passed away in the 19th century.

Qādira Bakhśa

He was the son of Natthana Pīra Bakhśa and rose to be a great *khyāla* singer in the 19th century. He was a great *khyāla* singer and was employed as court-musician by Daulata Rāo Sindhiā. It is said that Natthana Pīra Bakhśa's rivals got Qādira Bakhśa killed. Whether this is true or not, he passed away at a very young age.

His father Natthana Pīrabakhśa received a great shock by the untimely death of his son. He left Lucknow for good and settled down at Gwalior where he was appointed court-musician by Daulata Rāo Sindhiā.

Miyān Hassū Khān

He was the son of Qādira Bakhśa and grandson of Natthana Pīra Bakhśa. His father Qādira Bakhśa had passed away when he was only a boy. His grandfather brought him up with great care. He had a very sweet and voluminous voice. His grandfather, Natthana Pīra Bakhśa, taught him *khyāla* for a number of years. Thus Miyān Hassū Khān rose to be the greatest *khyāla* singer of the 19th century.

Hassū Khān and his brother Haddū Khān were both taught by Natthana Pīra Bakhśa and they were appointed court-

musicians of Gwalior *darbāra* by Daulata Rāo Sindhiā. They were excellent singers. One day Mahārāja Daulata Rāo Sindhiā said, "I like the *tānas* of Muhammada Khān very much" Natthana Pīra Bakhśa said, "If my grandsons are given an opportunity of hearing Muhammada Khān for a few months, they can execute his *tānas* equally well". It was known that Muhammada Khān would not teach his *tānas* to these boys. An arrangement was made by which these boys could hear Muhammada Khān in hiding when the latter sat down for his practice. After six months, these boys were prepared to give a concert before Daulata Rāo. They performed so well that all those present in the court were spell-bound. To his great surprise, Muhammada Khān found that they could execute all his special *tānas* remarkably well. Since they were younger than Muhammada Khān, their performance proved to be better even than that of the latter. Muhammada Khān had a shrewd suspicion that by some clandestine means the boys had been able to imitate his *tānas*.

One day while Hassū Khān was singing a *khyāla* in *Miyān Mallāra Rāga*, Muhammada Khān praised him and asked him to execute *Kadaka bijlī kī tāna* (the thunder-like *tāna* following lightning flash). Hassū Khān executed it with gusto. "Well done!" said Muhammada Khān, "will you repeat it?" This is a very difficult and vigorous *tāna*, but Hassū Khān accepted Muhammada Khān's challenge. While he was doing this *tāna*, one of his ribs on the left side was displaced, and he vomitted blood. Natthana Pīra Bakhśa bandaged the rib with his turban, and said, "My dear boy what does it matter whether you die today or tomorrow, but finish this *tāna* before death overtakes you". In a moment of pique, Hassū Khān made one more effort in that disabled condition, and finished the *tāna*. But at what cost? It was done at the cost of his life. He fell dead. Many in the audience were in tears. Daulata Rāo was exceedingly grieved in losing such a musician. He passed away in about 1851 during the reign of Jayājī Rāo Sindhiā. He was

survived by a son. He had trained the following important pupils in *khyāla*—Bābā Dīkṣita, Vāsudeva Jośī, Bālakṛṣṇa Buā, the elder.

Miyān Haddū Khān

He was another son of Qādira Bakhśa and grandson of Natthana Pīr Bakhśa. As his father had passed away when he was quite young, he was trained in music by his grandfather. Like his brother, he also kept in hiding and listened to Muhammada Khān when he sat down at night for practising. He was thus able to execute the characteristic *tānas* of Muhammada Khān. Muhammada Khān felt that his *tānas* were cunningly plagiarised, and in sheer chagrin left Gwalior. In all probability, he left after Hassū Khān's death. Along with his grandfather, Haddū Khān was also appointed now as a court-musician by Daulata Rāo Sindhiā. Daulata Rāo Sindhiā passed away in 1827. Jaṅkojī Rāo Sindhiā ruled from 1827 to 1843. Jayājī Rāo Sindhiā ascended the throne in 1843 and ruled from 1843 to 1886? It appears that Hassū Khān and Haddū Khān were appointed court-musicians by Daulata Rāo Sindhiā in the latter part of his reign and continued as court-musicians even during the rule of Jaṅkojī Rāo Sindhiā and Jayājī Rāo Sindhiā.

Jayājī Rāo Sindhiā was a great lover of music and was himself a singer. At night, he used to sing devotional songs when Hassū Khān and Haddū Khān and Natthe or Natthū Khān also joined.

Once Jayājī Rāo Sindhiā went to Jaipur together with his musicians, Haddū Khān and Hassū Khān, and said to Mahārāja Rāma Singh of Jaipur, "I have brought for you two rose-flowers". Mahārāja Rāma Singh was exceedingly pleased with their performance, and presented many precious gifts to them.

Haddū Khān did not have such a sweet voice as Hassū Khān, but by sheer practice and voice-culture he had acquired a wonderful control over his throat.

For some time, Haddū Khān lost the favour of Jayājī Rāo Sindhiā and went to Lucknow. There, while he was practising his vigorous *tānas*, a horse that was tied on the ground floor bolted away by hearing his thunder-like *tāna*. This incident was mentioned by many musicians of Lucknow till recently.

Jayājī Rāo sent for Haddū Khān once more, and he returned to Gwalior. Here he started practising for five to six hours every day. Even in his old days, he was in top form.

He was very simple, and could hardly keep accounts. He was drawing a salary of Rs. 500/- per month. Many a time he would spend away his entire salary before the month had expired. He would then go to Mahārāja, and describe his tale of woe. The Mahārāja would listen to his recital and throw palmfuls of rupees in his arms as a token of his appreciation.

From his first wife he had two sons, Muhammada Khān and Rahmata Khān, both of whom rose to be great musicians. From his second wife, he had two daughters, one of whom was married to Ināyat Khān and the other to Bande Alī Khān, the famous *viṇā*-player.

He received a great shock owing to the death of his elder son, Chhote Muhammada Khān. He himself passed away in about 1876 A.D. In the whole country, there was not one singer who could equal him, to say nothing of surpassing him. When Mahārāja Jayājī Rāo heard of his death, he was greatly grieved and said, "A pillar of my State has fallen down"

His favourite *rāgas* were *Darbārī Kānadā*, *Toḍī*, *Miyān Mallāra*, *Aimana* and *Mālakoṣa*. His mode of performing was the following:—

First, he sang a *khyāla* in slow tempo. He repeated the *sthāyī* (first line of the song) and *antarā* (the second line of the song) twice. He would then sing the opening part of the *sthāyī* and embellish it with *ālāpa*, *tāna*, *layakārī* (rhythmic variation) and *bolatānas* (i.e., *tānas* with the wordings of the song).

After this he would sing a *khyāla* in the same *rāga* in medium tempo, and take fast *tānas*. He could easily sing in three octaves.

He set the norm of *khyāla* singing which has been followed by all his pupils and future *khyāla* singers.

Miyān Natthe Khān or Natthū Khān

He was the cousin of Haddū Khān and an almost equally great musician. He taught music formally to Mahārāja Jayājī Rāo by tying the *gaṇḍā* (the thread tied round the hand as a mark of personal relationship between the teacher and the pupil).

Once Natthe Khān said to the Mahārāja, "You recognise me as your teacher, but you have not conferred any special distinction on me". The next day the Mahārāja ordered that two elephants be tied in front of his house, and the expenses for their up-keep be borne by the State. After that Natthe Khān used to go on elephant-back to perform in the court.

At another time, Natthe Khān said to the Mahārāja, "I have only brass vessels at my house, though I am the teacher of the Mahārāja!" Next day silver vessels were sent to his place by the Mahārāja.

Every night, all the three, Hassū Khān, Haddū Khān and Natthe Khān, used to join the Mahārāja in his devotional songs.

Natthe Khān had no son. He adopted the son of Haddū Khān's sister, Nisāra Hussain Khān, and imparted to him all the treasures of music along with this property.

He passed away in 1870 A.D.

Gule Imāma Khān

He was the son of Miyān Hassū Khān, and had mastered the style of his father. He had a very sweet voice, but unfortunately passed away at the young age of thirty.

Chhote Muhammada Khān

He was the elder son of Miyān Haddū Khān. Haddū Khān had taught him music with all the intricacies of his style including *kaḍaka-bijlī-ki tāna* and *mukī-tāna* (*tāna* with closed mouth).

After Muhammada Khān had mastered the style of his father, he went out on a tour to various places in the country. His father asked him to go to Nānā Sāheb Pānse of Indore first and learn from him the intricacies of *tāla*. He went to Indore, and Pānse accompanied him on *tablā* for a number of days. After he had trained him in all the intricacies of *tāla*, he allowed him to leave Indore, and go out to various places to give recitals.

Muhammada Khān first went to Baroda. Bālakṛṣṇa Buā Icalakarañjikara and Viṣṇupanta Chhatre accompanied him. Mahārāja Khande Rāo was the ruler of Baroda at that time. He was greatly interested in wrestling. Muhammada Khān went to pay his respects to the Mahārāja. Seeing his well-built figure, the Mahārāja said, "Are you a wrestler?" Muhammada Khān said, "Yes sir". He fared fairly well in a wrestling match. Later the Mahārāja came to know that he was really a musician. His recital was arranged in the palace. He was assisted by Bālakṛṣṇa Buā and Viṣṇupanta Chhatre. His performance was a tremendous success.

From Baroda, Muhammada Khān went to Bombay. Unfortunately, Muhammada Khān had become addicted to drinking. A recital of his was arranged in Bombay. He was dead drunk and fared badly. Greatly ashamed, he invited a few days later, important lovers of music at his residence. This time he took good care not to drink, and so his recital as a great success. His reputation now spread throughout Bombay. His sweet, voluminous voice, intricate patterns of *tāna*, beautiful rhythmic variations, his telling *bolatānas* (*tānas*-with wordings of the song) marked him out as an outstanding musician. He now received several invitations for performance in Bombay.

From Bombay, he went to Ujjain. Here also he had many successful recitals. But his addiction to wine became intensified. He began to lose health and in about 1874 A.D. he passed away. His father, Haddū Khān, received such a shock owing to the death of his young son, that only within a couple of years he also expired.

Vārīsa Alī Khān

He belonged to the line of Baḍe Muhammada Khān of Lucknow. He received training in *khyāla* from his father, and rose to be a great musician in the 19th century. After his art had become mature, he went to Satārā in about 1860 when Āī Sāheb Mahārāja, mother of Ābā Sāheb Mahārāja, was the ruler. She appointed him as her court-musician. He gave his first recital in the audience-hall of the ruler, and impressed all the listeners greatly. He continued as court-musician till 1875 A.D., when Āī Sāheb passed away. After this, Vārīsa Alī Khān went to Haiderābāda where he passed away after a few months. It is said that few musicians could sing *Toḍī* like him.

Zainul Abdul Khān

He was another famous musician of the 19th century. He went to Miraj in about 1860 A.D. He was a specialist in *khyāla* though he could sing *dhruvapada* and *dhamāra* equally well. He used to live mostly in Miraj and Kurundwāda and taught *khyāla*, *dhruvapada* and *dhamāra* to a number of pupils who rose to be great musicians, e.g., Mahādeva Buā Gokhale, Antū Buā Āpte, Rāmadurgakara and the songstress named Mīśrā Bāī of Poona. He was largely responsible for creating a zest for *khyāla* in Maharashtra. At the request of Balū Kanetkar of Gaṇeśa-wādī, he went to live with him and there he passed away in the last quarter of the 19th century.

Mahādeva Buā Gokhale

He was a resident of Miraj and learned music from Zainula Abdula Khān when he was there. He picked up from

Zainula Abdula Khān the style of *khyāla* singing which was quite distinct from that of Gwalior and Jaipur. Gokhale trained his sons and a number of other pupils and till today the *khyāla* of some of his surviving pupils is known as the *Khyāla* of Gokhale gharānā in Maharastra. Gokhale passed away in the last quarter of the 19th century.

Vāsudeva Buā Jośī

He was born in village Nāgārwa in district Thānā in Maharastra. He had learned a little bit of Marathi and Elementary Arithmetic. He was just in his teens when he heard about the great musicians of Gwalior. He made up his mind to go to Gwalior to learn music. As his parents were not in favour of his going to such a distant place, he fled away from home. He went on foot, crossing the Vindhya and the Satpura mountains and rivers like the Tāptī and Narmadā and reached Gwalior at last.

At Gwalior, he had to face the problem of board and lodging and getting regular lessons from a good teacher. Somehow he arranged for a free lodging and one meal at a Brahmin's place. Music teachers during those days did not impart regular training at a fixed time, nor was there any book in notation. A pupil had to serve his teacher, do his odd household chores and when it pleased the teacher's fancy, he would give a lesson once in a while. Vāsudeva Buā approached Hassū Khān for instruction. He attended on him day and night and would go to his residence only for his meals. Hassū Khān was pleased with his devoted service and allowed him at first to hear him sing and play the *tambūrā* at his back. After some time, he started giving him lessons now and then.

He was advised by his patron to go home, get married and then return to Gwalior with his wife to receive further lessons in music. Vāsudeva Buā followed his advice and returned to Gwalior after marriage.

Hassū Khān now used to teach him with zeal. He used to revise diligently every lesson at home and mastered the khyāla that had been taught to him. Hassū Khān came to have so much confidence in him that whenever any of his pupils made a mistake, he was asked to refer to Vāsudeva Buā. In course of time, he became a favourite pupil of Hassū Khān and acquired a good reputation as a musician.

Joṣī Buā trained many musicians of whom Bālakṛṣṇabuā Icalakarañjikara was the most famous. He went to Poona, Satārā and Nepal and gave very successful recitals at these places. Though he was now advanced in age, he gave a very impressive recital at Poona. Kṛṣṇa Śāstrī Śukla and Lakṣmaṇa Rāo were some of his other famous disciples. He passed away in about the year 1890 A.D.

Bābājī Dīkṣita

He was a resident of Śrī Gonda in Ahmadnagar. The father of Bābājī Dīkṣita was employed as a stable inspector in Gwalior. Near that stable lived Haddū and Hassū Khān. Bābājī Dīkṣita went to the stable every day with his father and would listen for hours to Haddū and Hassū Khān while they were engaged in practice.

Though physically weak, Bābājī Dīkṣita had the gift of a very good voice. He would sit in a corner of the stable and would imitate the above musicians.

Once it so happened that a musician visited the house of Haddū and Hassū Khān and sang to them. Bābājī Dīkṣita was one of the listeners. "Shall I sing a little?", he said. Haddū Khān gave him the permission to do so. He imitated the visiting musician so successfully that everybody present there was surprised. "How has he imitated me so successfully? He has never been my pupil." said the musician.

Next day, Haddū Khān called for him and asked, "How could you imitate the musician so wonderfully?" Dīkṣita said,

"I have a wonderful gift of imitation." Then Hassū Khān sang a difficult *tāna* in an out-of-the-way *rāga* and asked Dīkṣita to imitate. To his utter amazement, Dīkṣita imitated it very successfully. Since then Hassū Khān started giving him regular lessons and allowed him to hear him sing at the time of practice.

After a few years, Bābājī Dīkṣita became a famous musician. Once a celebrated musician who had come from outside gave a wonderful recital in Gwalior *darbāra*. No one could vie with him in performance. Bābājī Dīkṣita was asked by Hassū Khān to take up the gauntlet. He gave an exquisite recital which cast the performance of the previous musician into the shade. He performed a few more times in Gwalior *darbāra*. Hassū Khān conferred on him the title of *Nīlakaṇṭha*. His performance before Mahārāja Sindhiā was greatly appreciated by all. On coming home, Hassū Khān said, "I have taught you for so many years and have never asked for anything. Now I ask for one thing. Are you prepared to give?" "By all means", said Bābā, "I am prepared to give anything to my teacher". "I ask for only one promise. Henceforth, you will never sing before the Mahārāja." Bābājī Dīkṣita gave this promise and since then he never sang before Mahārāja Jayājī Rāo.

Once it so happened that there was a dinner at the Mahārāja's palace. It is customary among Maharastrians to recite some verses at the time of dinner. All the participants requested Bābājī to recite a verse. The Mahārāja was not present at the dinner. So Bābā started reciting a verse. Hearing his voice, the Mahārāja came in. Bābā at once stopped singing and became perfectly silent. The Mahārāja said, "I shall present you a gold *mohara* for every line of the verse. Do please sing." But Bābā was silent as a statue. The Mahārāja now made a bigger offer. He said, "I shall offer you a village for each line. Please sing on." But no temptation could persuade Bābā to sing. He simply drank a little water and sat silent. The

Mahārāja returned to his bed-chamber. The Mahārāja somehow came to know the secret of his refusal to sing and made him no further request. Bābā used to practice his music at one o'clock at night at the first floor. The Mahārāja was such a great lover of music that he used to disguise himself as an ordinary police officer and sat listening to his music outside the ground floor. In old age, he retired to Banaras and there passed away in about 1883. It is said that no one sang *Rāga Todī* as well as he.

Baharāma Khān

Mahārāja Sawāī Rāma Singh of Jaipur (19th century A.D.) was a great patron of music. Many great artistes adorned his court of whom Baharāma Khān towered head and shoulders above others. The most noteworthy thing about Baharāma Khān was that he was not simply a great practical artiste, but also a great musicologist. He stayed at Banaras for nearly ten to twelve years and studied the most important books on music in original Saṁskṛta language. He was a great *dhruvapada* singer, particularly of the *ālāpacārī* style. He taught his style of singing and also Saṁskṛta to his sons Zakaruddina and Alābande Khān, both of whom rose to be great exponents of his style. He passed away in about 1852 A.D.

Haidara Khān Lakhnavi

He was a *Seniyā* i.e., in the line of Tānasena. He flourished in the 19th century A.D. during the reign of Nawāb Wājida Alī Śāha of Lucknow. He was the music teacher of Alī Nakkī Khān, the *vizīr* of Wājida Alī Śāha and was a great *dhruvapada* and *dhamāra* singer.

Haidara Khan of Dhāra

He was the pupil of Baharāma Khān of Jaipur. He was great singer of *dhruvapada* and *dhamāra*, and resided at Dhāra in Mālwa. He flourished in the 19th century A.D.

Ghaghe Khudābakhśa

There was one famous musician, Śyāmarāṅga, in 1780 in Agra. He was a great exponent of *Navahāra Vāṇī* of *dhruvapada*. He was a reputed singer of *ālāpa*, *dhruvapada* and *dhamāra*. He was employed as a musician by Mahārāja Virbhadrā Singh of Kāśī who lived in Agra during those days. His brother, Sarasarāṅga, was also a great musician. Sarasarāṅga was also employed as a musician by the Mahārāja of Kāśī.

Ghaghe Khudābakhśa was the younger son of Śyāmarāṅga. He was born in 1800 in Agra. He learned *dhruvapada* and *dhamāra* from his father, but his voice was rough with a certain amount of nasality. So no one paid any serious attention to him. He was greatly worried on account of this. He decided to go to Gwalior to learn music there.

He went to Natthana Pīrabakhśa, famous *khyāl* singer of Gwalior and related to him his frustration in not being able to learn high class music. Natthana Pīrabakhśa accepted him as his pupil and took great pains in improving his voice. He taught him *khyāla* for a number of years and he became a great musician.

Now he went back to Agra. There people were surprised as they noticed a great improvement in his voice and style of singing. He went to Alavara where Mahārāja Śivadāna Singh was greatly pleased with his performance, and offered him valuable presents. From Alavara, he went to Jaipur. Mahārāja Sawāī Rāma Singh of Jaipur was a great patron of music and such musical luminaries as Amṛtasena, Mubāraka Alī Khān and Baharāma Khān adorned his court. The Mahārāja of Jaipur was greatly impressed by the recital of Khudābakhśa and appointed him as a court-musician.

He was invited by Nawāb Qalbe Alī Khān of Rāmapur for performance. The first day that he gave his recital, his voice failed for some time, but later he warmed up and gave an excellent performance. Every time that the Nawāb exclaimed

Vāh (well done!), a purse of rupees five hundred was presented to him. He remained as a state guest for a fortnight and received many presents on departure.

The *Āgrā gharānā* begins with Ghagghe Khudābakhśā. He trained a number of great musicians, viz., his elder son Ghulāma Abbāsa Khān, his nephew Śera Khān, Alībakhśā of Bharatpur and Paṇḍit Śivadīna of Jaipur. He passed away in about 1860 A.D.

Śera Khān

He was the son of Jañghū Khān and nephew of Ghagghe Khudābakhśā, who taught him music for a number of years. He was a great singer of *khyāla*. After receiving training in music, he went to Bombay where he lived for 30 years and taught music to a number of pupils. When he reached the age of seventy, he returned to Agra and passed away in 1862 at the age of seventy-five. He imparted sound training in music to Ghulāma Abbāsa Khān who rose to be a very great musician.

Ghulāma Abbāsa Khān

He was the eldest son of Ghagghe Khudābakhśā and was born in Agra in 1819 or 1820. He received training in the *khyāla* style of music from Śera Khān. He was one of the most famous *khyāla* singers of the nineteenth century. He commanded a very sweet voice and his rendering of both *ālāpa* and *tāna* was excellent. He was invited for recital by the rulers of Alavara, Jaipur, Tonk and Mysore States.

He trained a number of musicians of whom Natthana Khān, Kallana Khān and Faiyāza Hussain Khān rose to be very great musicians. He led a very regular life, took physical exercise every day in order to maintain health and practised music for about five to six hours every day. He passed away in 1932.

Kallana Khān

His real name was Ghulāma Haidara Khān. He was the

younger son of Ghagghe Khudābakhśa. He was trained in music by his elder brother, Ghulāma Abbāsa Khān, for nearly twelve years. He also learned music, particularly dhrupada and dhamāra, for some time from Viśvambhara Dīna, a pupil of his father.

Later he was employed as a court-musician in Jaipur State by Mahārāja Mādhava Singh. He taught music to Faiyāza Hussaina Khān, his elder son, Tasadduqa Hussaina Khān, Khādima Hussaina Khān, Anvara Hussaina, Nanhe Khān, Baśīra Khān and Vilāyat Hussaina Khān. All of them became famous musicians later.

He had a great stock of compositions and was a peerless singer of khyāla. He passed away in Jaipur in 1925.

Natthana Khān

His real name was Nisāra Hussaina Khān. He was the son of Śera Khān. He received his training in music from his uncle, Ghulāma Abbāsa Khān.

He was famous for singing in very slow tempo. Even in this tempo, he performed tānas in madhya (medium) and druta (fast) tempo.

He was very often invited for recital by the Mahārāja of Baroda. Faiza Muhammada Khān, the state musician of Baroda, was teaching music to Bhāskara Rāo Bakhale, a very promising young man. Faiza Muhammada Khān requested Natthana Khān to accept Bhāskara Rāo as his pupil. He trained Bhāskara Rāo who earned a great reputation as a khyāla singer.

He resided in Bombay for a number of years where he taught Bhāskara Rāo and Bāvalī Bāī. In 1890, he was employed as a state musician in Mysore. The Mahārāja presented him a gold bracelet studded with precious jewels and also a diamond ring.

He had earned the reputation of being a great master of *laya* (rhythm and tempo). He passed away in Mysore in 1901.

Other great musicians of *Āgrā gharānā* who deserve notice are Faiyāza Khān and Vilāyata Hussaina Khān.

Faiyāza Hussaina Khān

He was the son of Safdara Hussain Khān. From early boyhood, he received training in music from his grandfather Ghulāma Abbāsa Khān. He, at first, had a thorough grounding in *ālāpa*, *dhruvapada* and *dhamāra* and later he learned *khyāla*.

He rose to be a very great musician. He was, at first, invited for performance on the occasion of *Daśaharā* by the Mahārāja of Mysore who presented to him a gold medal and robe of honour. Then he went to Haiderābāda where the Nizāma presented to him a diamond ring.

Meanwhile the Mahārāja of Baroda asked his court-musician Faiza Muhammada Khān to tour throughout the country and select a young, promising musician for his court. Faiza Muhammada Khān went to many places and at last to Agra. Here he heard Faiyāza Hussaina Khān and was greatly impressed by his recital. He returned to Baroda and spoke to the Mahārāja about this young talented musician. He was invited to Baroda on the occasion of *Holi*. The Mahārāja was greatly pleased with his recital and appointed him a court-musician.

In 1920, on the occasion of *Holi*, he was invited by Mahārāja Tukojī Rāo Holkar of Indore. He was so greatly pleased with his performance that he presented to him a diamond necklace, a diamond ring and two thousand rupees.

In 1925, he was invited by the Mahārāja of Mysore again, who presented to him a bracelet studded with diamonds and other gems and conferred on him the title of *Āftābe Mausiqī* (the Sun of Music). The Mahārāja persuaded him to attend the *Daśaharā* festival at Mysore every year.

Faiyāza Hussaina Khān excelled not only in *khyāla*, but also in *dhruvapada*, *dhamāra*, *ṭhumarī*, *dādarā*, *bhajana*, *ghazala* and even in *qāwwālī*. There was hardly a musician in the country who could equal him in singing in so many styles with such great excellence. He could sing *soza* with great effect.

He was also a great composer and composed under the pseudonym of *Prem Piya*. He was a great teacher also and trained such excellent musicians as Dr. S.N. Rātañjankar, Dilīp Chandra Vedī, Atā Hussaina Khān, Bande Alī Khān, Latāfata Khān, Ghulāma Qādira and Śarāfata Hussaina. He passed away in 1950.

Tasadduqa Hussaina Khān

He was the son of Kallana Khān and was born in 1879 in Agra. He received training in music from his father. He was a good musicologist and an excellent teacher of music. He worked as a teacher in Baroda Music School for twenty-two years.

Vilāyata Hussaina Khān

He was the fourth son of Natthana Khān of Agra and was born in 1895 A.D. Natthana Khān died in 1901 A.D. Vilāyata Khān then lived with Kallana Khān and later with Muhammada Bakhśa of Jaipur, who adopted him as his son. He told the writer that he had learned music from forty-two teachers. He learned mostly from Karāmata Hussain Khān of Jaipur and from Kallana Khān of Agra.

He had a very good stock of many out-of-the way *rāgas* and was an excellent teacher of music. For many years, he lived in Bombay where he taught music to a large number of pupils. Later he was employed as *Śaṅgīta-Salāhakāra* in All India Radio, New Delhi. He was a good composer and composed under the pseudonym of *Prāṇapiyā*. He passed away in the year 1962 A.D.

Muhammada Alī Khān of Jaipur

He flourished in Jaipur in 19th century A.D. D.K. Joshi has given an interesting description of the training of Muhammada Alī Khān in his Marāṭhī book on the history of Indian music. He has based this description probably on what he heard from Paṇḍit V.N. Bhatkhande who was a pupil of Muhammada Alī Khān. Muhammada Alī said, "When I was a young boy, my father started giving me lessons in *svara* (note productions). In two years, he would teach me nothing but different kinds of permutation and combination of sharp and flat notes. However much I might request for teaching me a song, he would not. I became terribly bored and was even annoyed with my father. After two years when I could produce all kinds of patterns of combinations of notes, he started teaching me *dhruvapada* but mostly *khyāla*. The effect of the early training in note-combination was so great that I could pick up any song easily only after hearing it twice or thrice".

Muhammada Alī Khān soon grew up to be a great master of *khyāla*. He acquired such a great stock of songs in different *rāgas* that he came to be known as Muhammada Alī *Koṭhiwālā*, e.g., Muhammada Alī the stockist. Paṇḍit V.N. Bhatkhande became his pupil and learned nearly 300 songs from him.

He belonged to the Mānaraṅga *gharānā* of musicians. He was a great composer also and composed many songs under the pseudonym of Hararaṅga. It is said that Paṇḍit Bhatkhande also composed many songs under the same pseudonym and presented them to his *guru* (teacher) as an offering by a pupil.

Muhammada Alī Khān passed away in 1905 A.D. at the age of eighty.

Miyān Gammū

He was a resident of Lucknow. He learned *īappā* from Ghulāma Nabī (Śorī Miyān). He was the best pupil of Śorī Miyān. He soon rose to be the topmost *īappā* singer. He also

composed a few *tappas*. He passed away in the early part of the nineteenth century.

Tārācanda

He was also a resident to Lucknow and a pupil of Śorī Miyān. He was another great *tappā* singer. He passed away in the early part of the nineteenth century.

Bābū Rāmasahāya

He was a resident of Allahabad. He was an expert in all the styles of Hindustānī vocal music—*dhruvapada*, *dhamāra*, *khyāla* and *tappā*. As he was a good composer also, he was called a *Nāyaka*. While he could sing very well in every style of Hindustānī music, he excelled mostly in *tappā*. He passed away in the later part of the nineteenth century.

Śādī Khān

He was the son of Gammū Khān and a pupil of Bābū Rāmasahāya. He specialized in *tappā* singing and was employed as a court-musician of Mahārāja Uditanārāyaṇa Singh of Banaras. He passed away in about 1850 A.D.

Chajjū Khān

He was a resident of Lucknow. He had a very sweet voice and was a famous *tappā* singer. He passed away in about 1870 A.D.

Mīra Alī Sāheb

He was a resident of Lucknow and was employed as court-musician by Nawāb Muhammada Alī Śāha (1837-1842). He had learned *dhruvapada* from Chajjū Khān Seniyā, *khyāla* from Ghulāma Rasūla and *tappā* from Śorī Miyān. He was also a great scholar of Persian. He had equal command over all the styles of vocal Hindustani music and was considered to be the greatest master of the art in his time.

He never went to anybody's house to give a recital. He said that those who were anxious to hear him should come to his own house. Though he was employed by the Nawāb as court-musician and used to draw rupees twelve hundred per month, he would not go to perform even at the Nawāb's palace. The Nawāb's *vizier*, Nasīruddīna, therefore, cut down his salary. Even then he would not go to the palace to give a recital. An order was then issued asking him to leave Lucknow. As he was making preparations to leave Lucknow, the elite of the city made a representation to the Nawāb saying that he was an asset to Lucknow and should be prevented from going elsewhere.

The Nawāb cancelled the order of banishment and Mīra Alī Sāheb lived in Lucknow till the last days of his life. He passed away during the reign of Wājida Alī Śāha (1847-1856), the last Nawāb of Avadha.

Nawāb Hussain Khān

He was also a resident of Lucknow. His father's name was Qāsima Alī Khān. He learned the art of music from his father. He had a very sweet voice and was a great *ṭappā* singer. He passed away in the early part of the nineteenth century.

Prasiddhū-Manohara

In the nineteenth century, the two brothers Prasiddhū and Manohara were outstanding musicians of Banaras. It is said that their father Ṭhākura Dayāla Miśra had learned *khyāla* from some direct pupil of Sadāraṅga and Adāraṅga. He had three sons, viz., Hariprasāda Miśra, Manohara Miśra and Viśveśvara Miśra.

Hariprasāda became so famous as an artiste that he was popularly known as Prasiddhū (the famous one). Prasiddhū and Manohara Miśra always sang together. They learned *khyāla* from their father and *ṭappā* from Śādī Khān, the son of Miyān

Gammū, who was a direct pupil of Ghulāma Nabī or Śorī Miyān. They belonged to the *Kathaka* class of musicians who were both singers and dancers.

Nawāb Sādātā Alī Khān of Ayodhyā was so greatly impressed with their art that he appointed them as his court-musicians.

Their fame spread far and wide. Bahādura Śāha, the last Emperor of Delhi, invited them to his court and appointed them as his court-musicians. It is said that he was so greatly fascinated by their art that he made a gift of three villages—one each to the three brothers. These villages are said to be Śivapura, Jūḍapura and Paramapura—all in Banaras District. Viśveśvara Miśra looked after the management of these villages. As the Delhi empire was tottering, Prasiddhū and Manohara returned to Banaras.

Prasiddhū and Manohara made their mark in a music festival organized by Mahārāja Mahendra Pratāp Singh of Patiala. This festival is said to have lasted for 40 days in which over a thousand musicians took part. Prasiddhū and Manohara successfully reproduced the songs of the master singers of the festival and the title of *Śrutidhara* (faithful reproducers by mere listening) was conferred on them. The Mahārāja of Patiala is said to have presented to them a purse containing one lakh and twenty-four thousand rupees and many valuable jewels.

Later they were appointed as court-musicians in Nepal and remained there till the last days of their life.

Śiva-Paśupati

These two brothers also belonged to *Kathaka* class. They were very famous musicians of Banaras. They had specialized in *dhruvapada* and *dhamāra* and were peerless singers of these styles. They were employed as court-musicians in Nepal. They passed away in the later part of the nineteenth century.

Jagadīpa

He was another famous musician of Banaras. He flourished in the nineteenth century. He was an excellent *khyāla* singer, but his forte was *thumari*. He was such a past master in this style that at times listeners shed tears as they heard him. He also belonged to the *Kathaka* class.

Śiva-Sevaka Miśra

He was also a great musician of Banaras. He was born in 1884 A.D. He also belonged to the *Kathaka* class. He sang *khyāla*, *dhruvapada* and *dhamāra* equally efficiently.

He resided mostly in Calcutta and trained there a number of pupils in music. He is said to have a stock of 200 *dhruvapadas*, 200 *dhamāras*, about 100 *sādarās*, 200 *khyālas* and about 100 *ṭappās*.

Rāma Kṛṣṇa Deva

He was a resident of Dhāra (in Mālwa). He went to Gwalior for receiving training in music. There he learned *dhruvapada* and *khyāla* for a number of years. As he had a sweet, delicate voice, he was advised to learn *ṭappā*. So he went to Punjab and learned *ṭappā* there for a few years. Afterwards he returned to Dhāra and taught *dhruvapada* and *ṭappā* to a number of pupils. He had earned a great reputation as a *ṭappā* singer. He passed away in the later part of nineteenth century.

Ravājī Buā Gogate

He was a pupil of Rāmakṛṣṇa Deva. He learned *ṭappā* from him for a number of years. Later he was employed as a musician in Icalakarañjī State in Maharastra. He taught *ṭappā* to his two sons and a number of other pupils. His sons also became famous singers of this style in Maharastra. He passed away in the later part of the nineteenth century.

Nārāyaṇa Buā Phalataṇakara

He was known in Maharashtra as a jewel of the Gogate school of artistes. He had a very sweet and delicate voice and had learned *ṭappā* for a number of years. He was a *kathākāra*, i.e., he delivered spiritual discourses which were interspersed with beautiful devotional songs. He started singing *Abhaṅgas* of Maharashtra saints in *ṭappā* style. His discourses proved to be exceedingly attractive. Kirloskar tried to employ him in his theatrical company, but he refused the offer. Once it so happened that Kirloskar Theatrical Company was staging *Subhadrā* drama in Kolhāpur and on the same day Nārāyaṇa Buā was delivering a discourse on *Subhadrā* in a temple. His discourse drew such a large audience that the theatrical hall was practically empty.

He also passed away in the later half of the nineteenth century.

Akhtara Piyā (Nawāb Wājida Alī Śāha)

Nawāb Wājida Alī Śāha was a great patron of Indian music and was himself a composer of *ṭhumarīs* and a great master of *kathaka* dance. Vāsata Khān, one of the descendants of Tānasena, was his *ustād* (teacher) in music.

He was born on July 30, 1822. He received a sound education in Persian, Urdu, music and dance. He ascended the throne in 1847.

He used to compose *ṭhumarīs* under the pseudonym of Akhtara Piyā. The popular saying that he was the originator of the *ṭhumarī* style is not correct. He was certainly a great patron of music and dance and himself a good dancer and an excellent composer of *ṭhumarīs*. He is said to have taught dancing to Kanhaiyā Kathaka.

Some of his compositions in *ṭhumarīs* that have survived are good examples of *Bola-bānta-ki Ṭhumarī* in *Tritāla* and *Jhapatāla*. The writer has so far not come across any example

of his composition in *Bola-Banāo-kī Thumarī* in *Vilambita laya* (slow tempo).

He was singularly free from vice of drinking, but had a great weakness for women. It is said that he had three hundred and sixty concubines whom he used to call *Parīs* (fairies). He was interested in drama also and in the drama *Indrasabhā*, he himself used to act the part of Indra and his concubines the part of *apsarās* (fairies).

It is said that on the occasion of the *Holī* festival he used to mix about ten thousand worth of *kesara* (saffron) in colour in order to play Holi.

He was a popular *Nawāba*, but gave little attention to administration. He spent most of his time in music and dance and in revelry with his *Parīs*. The result was that he was dethroned by the British Government in 1856 and sent away to *Matiāburj* in Calcutta where he received a handsome allowance for his maintenance. Some of his musicians and dancers went with him to Calcutta.

He wrote a book *Bannī* in Persian on music and dance. He passed away in Calcutta on September 1, 1887.

Qādira Piyā (Kādara Piyā)

He flourished during the time of *Wājīd Alī Śāha*. He was a resident of Lucknow and distantly related to the *Nawāb* of *Avadha*. He was getting an annual allowance from the British Govt. He composed *thumarīs* under the pseudonym of *Kādara Piyā*. He had three or four musicians in his service. He generally used to write out the text of the songs and they were set to tune by his musicians.

He was himself a good singer and also a composer. His *thumarīs* generally contain only a few words which are repeated in different musical settings. They are mostly of erotic type but very popular in *Uttar Pradesh* and *Gwalior*.

He passed away in the last quarter of the nineteenth century.

Sanada Piyā (Tawakkula Husain Khān)

Tawakkula Husain Khān was a resident of Bareilly. He was employed as a musician in Rāmapura *darabāra*. He composed *ṭhumarī* mostly in medium tempo under the pseudonym of Sanada Piyā. His *ṭhumarīs* were based mostly on instrumental pieces (*gatas*) which he heard from the instrumentalists of Rāmapura. So they strike the listener like instrumental pieces rendered in *bolās* (wordings). Such *ṭhumarīs* in *madhya laya* (medium tempo) are known as *Bandhāna* or *Bandīśa-kī Ṭhumarī* or *Bola-bānta-kī Ṭhumarī*. Their beauty lies mostly in their dance-like rhythmic effect. They are very popular in U.P., Bihar and Madhya Pradesh.

So far the writer has come across only *ṭhumarī* in *vilambita laya* (slow tempo) by Sanada Piyā composed in *Rāga Vāgīśvari*.

Sanada Piyā passed away towards the end of the nineteenth century.

Umarāva Khān

He was a resident of Rāmapura and a great *vīṇā*-player. His two sons Amīra Khān and Rahīma Khān were also good *vīṇā*-players. He was the teacher of Vazīra Khān, the famous *vīṇā*-player of Rāmapura. He taught *sitāra* and *vīṇā* to Kutub-ud-daulāh. He prepared a big *sitāra* for his pupil Ghulāma Muhammada on which *ālāpa* of *rāgas* could be played very well. It is said that *svarabahāra* was only a development of this *sitāra*.

He passed away in about 1840 A.D.

Muhammada Alī Khān

He was the brother of Umarāva Khān. He was also a great

vīṇā-player. He was in the service of Mahārāja of Banaras. He passed away in about 1855 A.D.

Mīra Nāsir Ahmada

He was also a great *vīṇā*-player of the nineteenth century. He resided mostly in Delhi. He declined an offer of employment from Nawāb Wājida Alī Śāha of Lucknow and loved to lead an independent life. He passed away in about 1860 A.D.

Amīra Khān of Rāmapura

He was a great *vīṇā* player and also a great *dhruvapada* and *dhamāra* singer. He was employed by Rāmapura *darbāra* as court-musician. He was the father of Vazīra Khān, the famous *vīṇā*-player of Rāmapura. He taught him *dhruvapada*, *dhamāra* and *vīṇā*. He also taught *saroda* to Fidā Husaina who earned a great reputation as *saroda* player.

He maintained that none could be a good *vīṇā* player who had not mastered a number of *dhruvapadas*. He passed away in about 1870 A.D.

Alī Husaina Khān

He was a resident of Lucknow. He learned *vīṇā* from Bahādura Husaina Khān of Rāmapura. He was also a good vocalist.

When he became famous, he went to Bombay. From Bombay he went to Baroda where he stayed for a few years.

He hardly taught *vīṇā* to anybody. To his own younger brother, Muhammada Husaina, he taught this instrument very reluctantly. He was, however, a great master in *vīṇā*-playing and had few equals.

He passed away in the later half of the nineteenth century.

Bande Alī Khān

He belonged to the professional class of musicians known

as Dhādī. He is said to have been the greatest viṇā-player of the nineteenth century.

He was the son-in-law of the famous khyāla singer, Haddū Khān of Gwalior. The famous dhruvapada singer, Zākiruddīna Khān, was his son-in-law. Thus he had intimate contact with the greatest khyāla singer and the greatest dhruvapada singer of his time.

Bande Alī Khān was justly reputed for his exquisite ālāpacārī with its expressive mīṇḍa and enrapturing gamakas in slow tempo. He was a peerless viṇā-player.

He was employed as a court-musician in Gwalior and later in Indore. Finally he went to Poona. There he passed away in about 1893 A.D.

Pyāra Khān

He was another important musician of the nineteenth century. He was an excellent player of two instruments, viṇā and saroda. He invented another instrument which he named Svara-śṛṅgāra and of which he was an excellent player.

He was a frequent visitor to Rewa State during the time of Mahārāja Viśvanātha Singh who was himself a great viṇā-player and Betiā (in Bihar) during the time of Mahārāja Nandakiśore.

He was also a great vocalist and an excellent composer. He composed many dhruvapadas.

He is said to have been the teacher of Nawāb Wājida Alī Śāha of Lucknow. He also taught music to his nephew Bahādura Sena, Rājā Nandakiśore of Betiā and Nawāb Haśmata Jānga of Tonka.

He was a bachelor. He adopted Bahādura Husaina Khān, the son of his sister and taught him music.

He passed away in the earlier half of the nineteenth century in Lucknow.

Bahādura Husaina Khān

As has already been said, Bahādura Sen was the adopted son of Pyāra Khān. Pyāra Khān taught him *vinā* and *svara-śṛṅgāra*. He became an excellent player of both these instruments.

It is said that once he played *ālāpa* on *vinā* for nearly two hours in Banaras and kept the audience spell-bound.

He taught *vinā* and *svara-śṛṅgāra* to many pupils. His most famous pupil was Haidera Alī Khān Sāheb, the brother of Nawāba Qalba Alī Khān of Rāmapura. Haidera Alī Khān Sāheb rose to be a great player of both *vinā* and *svara-śṛṅgāra* and was also an excellent vocalist.

Bahādur Husaina Khān passed away in the last quarter of the nineteenth century.

Ghulāma Razā Khān

His ancestors at first lived in Delhi but later moved to Lucknow. Ghulāma Razā flourished in the nineteenth century. He developed a new style of playing *sitār*, known as *Razākhānī Gata (gati)* in imitation of *tarānā*. Just as in *khyāla* singing, at first a *khyāla* is sung in *vīlambita laya* (slow tempo) and then in *madhya* or *druta laya* (medium or fast tempo), even so in *sitār*-playing, at first *Masīta-khānī gata* is played in slow tempo, then *Razākhānī gata* is played in fast tempo. After the *gata* has been played, the *bolās* or the syllables of the *gata* are taken up and played in different *bānts* (rhythmic variations). After this, *ṭukadā* is played. Later Imadāda Khān introduced a few changes in this style of playing and gave a new turn to this style.

Ghulāma Razā Khān passed away in Lucknow in the earlier half of the nineteenth century.

Ghulāma Muhammada

He was a resident of Bāndā in U.P. He was an excellent *sitār*-player. He was particularly famous for his excellent

ṭhoṅka and *laya*. He was employed in Balarāmpur estate when he passed away in about 1855 A.D.

Sajjāda Husaina

He was the son of Ghulāma Muhammada. He learned *sitār* from his father and had acquired all his qualities of style. After the death of his father, he went to Calcutta and was in the employ of Rājā Surendra Mohan Tagore. He passed away in the later half of the nineteenth century.

Bābū Išvarī Prasāda

He was the son of Bābū Rāma Sahāya, the famous *ṭappā* singer of Allahabad. He was one of the best *sitār* players of his time. He lived mostly in Bengal and taught *sitār* to many pupils there. He passed away in the later half of the nineteenth century.

Rahīma Sena

He was one of the descendents of Tānasena. His father's name was Sukha Sena. He learned *dhruvapada* from his father, but his father died when he was very young. After the death of his father, he learned *sitār* from his father-in-law, *Dūlha Khān*.

He practised playing on *sitār* for seven to eight hours every day. He was a great creative artiste and introduced all the excellent features of *viṇā*, *dhruvapada* and *khyāla* in his art of *sitār*-playing.

He was employed as a court-musician. He acquired such proficiency in his art that he was in demand everywhere. Once he went to Lucknow where he was the guest musician. His host arranged a musical soiree in his honour and invited all the vocalists and *sitār* players of Lucknow. A danseuse of the city was very famous for singing *ṭhumarī*. She sang her master-piece, *Merā piyarawā jogiyā hoyā gayā* (my lover has alas! turned a monk now) with such emotional expression that the

listeners were in tears. After this, Rahīma Sena was asked to play. He had a heavy lunch and was feeling somewhat drowsy. Besides, the danseuse had created such an impression on the audience that it was not easy for any other artiste to create an equally great impression far less outshine her. At the insistent request of the audience Rahīma Sena played a *gata* (instrumental composition) in *Śyāma Kāliṅgaḍā Rāga* with such effect that the entire audience was deeply moved and showered high praise on him. Even the danseuse exclaimed, "O great maestro, wonderful is your art!"

Rahīmasena was very humble and never uttered a word of praise of his own art. Once in a soiree in Delhi, while he was playing on his instrument, he improvised such a beautiful *toḍā* (a *tāna* consisting of a beautiful combination of notes) that the word *Oh!* escaped his lips in praise of it. He at once put down his *sitār*. Someone from among the audience asked in bewilderment, "What do you need, O great master?" He said, "I need a knife." "What for?" asked the man. "In order to cut my tongue," replied Rahīmasena. "I have never uttered a word of praise of my art till now. How is it that this word of praise escaped my lips today?"

"That's nothing, Sir," said many people from among the audience. "Even if a stone had a tongue, it would have burst forth in praise of this *toḍā*. Please play on." But Rahīmasena lost his mood and refused to play further.

He played in the *Masītakhānī* style in slow tempo and was superb in this art.

He passed away in the last quarter of the eighteenth century. He trained two great artistes in *sitār*, viz., his own son, Amṛtasena and Husaina Khan.

Amṛtasena

He was the son of Rahīmasena. According to his pupil, Sudarśanācārya, he was born in A.D. 1813. Rahīmasena taught

him *sitār* and did not allow him to touch any other instrument. Amṛtasena rose to be the greatest *sitār*-player of his age. He also played in the *Masītaḥānī* style. At first, he was employed by the Nawāb of Jajhara when he was only fourteen years old. In 1857, the state of Jajhara was confiscated by the British Government as the Nawāb was suspected to have taken part in the mutiny. Later he was employed as a court-musician in Alavara state.

Alavara was taken under court of Wards owing to maladministration. Amṛtasena left Alavara and was later employed by Rājā Rāma Singh of Jaipur in about A.D. 1863-64.

When he was employed at Jaipur, he played *Kalyāṇa Rāga* at night for about eight days and every day he used new *tānas* in playing the *rāga*. He composed many original *gatas* in various *rāgas*. He passed away in A.D. 1893.

Amīra Khān Sitāriyā (*Sitār*-player)

Life

He was the brother-in-law of Amṛtasena. His father's name was Vazīra Khān and grandfather's *Haiderbakhśa*. He flourished in the 19th century.

He was at first a court-musician of Mahārājā Rāma Singh of Jaipur. Later he was employed by Jayājī Rāo Sindhiā and afterwards by Madhāva Rāo Sindhiā of Gwalior.

Attainments and Contribution

He was a great master of the *Masītaḥānī* style of playing *sitār*. His *gatas* and *todas* were of excellent quality. He taught *sitār* to a number of pupils of whom Śrīpāda Buā Masūrkarā of Gwalior was very famous. Amīra Khān passed away in about A.D. 1915.

Pannālāl Gosvāmī

He was a resident of Delhi and a famous *sitār*-player. He

was a master of the technique of *sitār*-playing and his *gatas* and *toḍas* were particularly impressive. He wrote a book on music entitled *Nāda-vinoda*. He passed away in the later half of the 19th century.

Ghulāma Alī

He was a resident of Rāmapura and a great *sarod*-player. He passed away in about A.D. 1850.

Sādat Khān

He was an excellent *sarod*-player of the 19th century and was employed as a court-musician by Jayājī Rāo Sindhiā of Gwalior.

Nanhe Khān

He was the son of Sādat Khān, and a very good *sarod*-player. He was for some time with Mahārāja Viśvanātha Singh of Rewā who was an excellent *viñā*-player. He thus had an opportunity of learning many beautiful styles of *viñā*-playing which he incorporated in *sarod*. He was later employed as a *sarod*-player by Jayājī Rāo Sindhiā of Gwalior. He passed away in the later part of the 19th century. He taught his art to Hafīza Khān who rose to be a great *sarod*-player and is still alive.

Karāmata-ullāh Khān

He was also a first-rate *sarod*-player. He made Calcutta his centre of activities and was for some time in the employ of Rājā Sourendra Mohan Tagore. He passed away in the early part of the 20th century.

Fidā Hussaina Khān

He was a great *sarod*-player and was employed as a court-musician by H.H. Nawāb of Rāmapur. He was particularly famous for playing fast *gatas*. He passed away in A.D. 1927.

Sāhebazādā Haidera Alī Khān

He was the younger brother of Qalbe Alī Khān, the then Nawāb of Rāmapur, and the younger son of Nawāb Yusuf Alī Khān (1840-1864). He was born in A.D. 1846. He was given the estate of Bilasī (in Badāyūn District of U.P.) and used to reside for a few months at Bilasī and for a few months in Rāmapur. He was a good poet and story-writer in Urdu, and an excellent musician. He learned *vīṇā* and *svaraśṛṅgāra* from Bahādura Husain Khān. He paid one lakh, or according to some, two lakhs of rupees to Bahādura Husain Khān for learning the three hundred and sixty principles of the use of the plectrum in *vīṇā*-playing which were handed down from master to pupil in Tānasena's line.

He was a peerless player of both *vīṇā* and *svaraśṛṅgāra*. He was writing a book on music, but he passed away before he could complete it. He passed away in the first decade of the 20th century.

Sādiqa Alī Khān

He was the son of Jāfara Khān (of Banaras), one of the descendants of Tānasena. He flourished in the 19th century.

He was a master of *svaraśṛṅgāra* and *vīṇā* and an excellent *dhruvapada* singer. He was a court-musician of Wājida Alī Śāha, the Nawāba of Avadha. When Wājida Alī Śāha was deported to Calcutta, he went with him there. After Wājida Alī Śāha's death, he came to Rāmapur. He was one of the teachers of Haidera Alī Khān Sāheb, the younger brother of the Nawāba of Rāmapur. He was also a good composer of songs.

Kudaū Singh

He was born in Bāndā (U.P.) in about A.D. 1815. He learned *pakhāvaja* (*mṛdaṅga*) from Bhavānīdāsa, known also as Bhavānī Singh. He rose to be the greatest *pakhāvaja*-player of his time.

Once there was a competition between him and Jodhā Singh in *pakhāvaja*-playing in the court of Nawāba Wājida Alī Śāha of Lucknow. The Nawāba had announced a prize of rupees one thousand to one who proved to be superior. Jodhā Singh was beaten by Kudaū Singh, who thus carried away the prize. The Nawāba also conferred on him the title of *Kunwara Dāsa*.

From Lucknow, Kudaū Singh went to Gwalior where Mahārāja Jayājī Rāo Sindhiā was reputed to be a great patron of music. He said to the Mahārāja that he could defeat any singer or player in *tāla* and threw a challenge to all the musicians of the State. The Mahārāja inquired of his musicians if there was any one among them who could take up his challenge. One old *dhrupada* singer, named Nārāyaṇa Śāstrī, said that he was prepared to confront Kudaū Singh. A day was fixed for their confrontation. All the *Sardāras*, instrumentalists and vocalists of the State gathered to witness the competition of two such great masters. Nārāyaṇa Śāstrī had in his repertoire an old composition, the *sama* of which was very difficult to guess. He started singing this composition. Kudaū Singh could not guess the *sama* (the starting place of the *tāla*) of this composition. Śāstrījī repeated the song a number of times, but Kudaū Singh failed to catch the *sama*. He was crest-fallen and acknowledged his defeat. The Mahārāja was greatly pleased with Nārāyaṇa Śāstrī and rewarded him suitably.

Next day he heard Kudaū Singh's solo on *pakhāvaja*. He was greatly impressed with his performance and employed him as a court-musician.

Kudaū Singh's performance was masterly, sweet and elegant. He could play any *tāla* in any tempo for hours together. He is said to have invented one thousand *paranas*. Old musicians of Gwalior relate a story about his *Gaja-parana* (the word *gaja* means an elephant). They say that once in order to test the efficiency of his *Gaja-parana*, an elephant was let

loose against him. Kudaū Singh started playing his *Gajaparana*. The elephant bent his head and departed from the place.

He had trained many pupils in *pakhāvaja*, of whom Madanamohana of Mau (Distt. Azamgarh, U.P.) and Haracaraṇa Lāla of Tīkamagarha are justly famous.

In 1857, when the mutiny started, Kudaū Singh went away to Datiā where he passed away in the later half of the nineteenth century.

Jodhā Singh

He flourished in the nineteenth century. He was a great *pakhāvaja*-player. Kudaū Singh defeated him in a competition in the court of Nawāba Wājida Alī Śāha at Lucknow. He was considered only next to Kudaū Singh in the art of playing *mṛdaṅga* or *pakhāvaja*. He lived mostly in Banaras and used to recite *kathā* from the *Rāmāyana* of Tulsīdāsa in a temple. This was his only means of livelihood. He used to play *pakhāvaja* regularly for a few years every day in the temple.

Once Nānā Pānse of Indore came to Banaras with a troupe of *Hari-kīrtana*-reciters, among whom was also his father. Here he heard the reputation of Jodhā Singh as a *mṛdaṅga*-player. He went to hear him play in the temple. He was so impressed by his art that he requested him to accept him as his pupil.

Jodhā Singh passed away in the later half of the nineteenth century.

Nānā Pānse

He was a resident of Indore. He was deeply interested in playing *mṛdaṅga*. He had learned some thing of this art at Indore. Once he came to Banaras with his father who was a member of a troupe of *Harikathā*-reciters. Here he had an opportunity of hearing Jodhā Singh's *pakhāvaja*. He was so impressed by the art of Jodhā Singh that he refused to go back to

Indore and persuaded his father to allow him to stay back at Banaras and learn this art. He learned *mṛdaṅga*-playing from Jodhā Singh for nearly twelve years. He used to practice *pakhāvaja*-playing for nearly eight hours every day. His style of playing this instrument was very soft and sweet.

After going to Indore, he continued his practice and taught *pakhāvaja* unstintedly to a number of pupils. He was employed as a court-musician by His Highness Holkar of Indore.

Once Jayājī Rāo Sindhiā of Gwalior went to see Tukoji Rāo of Indore. There he heard Nānā Pānse and was greatly pleased. He requested Tukoji to allow him to take Nānā Pānse to Gwalior in order to employ him as his own court-musician. "Ask Nānā," said Tukoji, "I have no objection if he is willing to go to Gwalior." Jayājī Rāo enquired of Nānā if he was prepared to go to Gwalior. Although Nānā was getting only a meagre salary at Indore and Jayājī Rāo was offering him a much higher salary, Nānā was so loyal to Indore *darabāra* that he politely declined the offer of Jayājī.

Nānā Pānse was equally great in playing *tablā*.

He was very simple and polite. He invented a new *thekā* which he named *Sudarśana*.

He passed away in the later half of the nineteenth century.

Balavanta Rāo Pānse

He was the son of Nānā Pānse. He received his training in playing *pakhāvaja* from his father and rose to be a great *pakhāvaja*-player. He exhibited his art at various important centres and earned a great reputation for playing *pakhāvaja*.

It is said that he played so softly that even when he tied a few *batāśās* (soft, round sweets) in the palm of his hand and played, the *batāśās* wouldn't break. He passed away at the height of his glory in the life-time of his father.

Vāmana Rāo Candāwadkara

He learned *tablā* from Nānā Pānse. He was famous for the

soft and sweet execution of the *tālas*. He was employed as a *tablā*-player in the court of the Nizām of Haiderābād. He left no pupil and passed away in the later half of the nineteenth century.

Hājī Vilāyata Alī Dhārhi

He was a resident of Lucknow and a very famous player of *tablā*. He passed away in the later half of the nineteenth century.

Balvanta Rāo Vaidya

He was a resident of Jamakhandī. He learned *pakhāvaja* from Nānā Pānse. He was employed as a *tablā*-player by Bāla Sāhib Mirajakara. He was famous for maintaining an even tempo in playing. He was a very famous player in Maharashtra. He taught *pakhāvaja* and *tablā* to many pupils. He passed away in A.D. 1895.

Rāma-Sahāya

He was by far the most renowned *tablā*-player of the nineteenth century and the originator of *Banaras Bāja* or the Banaras style of *tablā*-playing.

His ancestors resided in a village, named Gopālapura in Jaunpur district. His parents went away to Banaras in A.D. 1830. His parents were musicians. There was always a pair of *tablās* in his home. He used to hear from his uncle the *mne-monic syllables* of this instrument which he used to repeat while practising the technique of playing it. Even when he was only two years old, he surprised his parents by repeating *dhā dhā tītī dhā dhā tinnā*, the first lesson of *tablā* in his childish accents.

Recognising his talent in this art, his uncle initiated him in playing *tablā* when he was only five years old. When he was only nine years old, he became a fairly good *tablā*-player. At the age of twenty-one, he was considered to be the best player of this instrument in Banaras.

His uncle Śāradā Sahāya was a great dancer and resided mostly in Lucknow. Rāma Sahāya used to live mostly in Lucknow with his uncle and used to go with him to attend the various musical soirees held at the court of Śujā-ud-daulā, the then Nawāb of Avadhā. There he came in contact with Modū Khān, the greatest *tablā*-player of Lucknow. Recognising his talent, Modū Khān accepted him as his pupil and started teaching him *tablā*.

Rāma Sāhaya now began to reside permanently with his uncle in Lucknow and learned *tablā* from Modū Khān for twelve to fourteen hours every day.

When, after the death of Nawāb Śujā-ud-daula, Wājid Alī Śāha was enthroned as the Nawāb, there was music galore for many days in celebration of this happy occasion. Many musicians were invited from far and near. Modū Khān, the teacher of Rāma Sahāya requested the Nawāb to allow Rāma Sahāya also to demonstrate his art. The Nawāb acceded to his request. Rāma Sahāya gave a demonstration of his art for a full week. Every day he exhibited new *paranas*, *relas*, etc., in his performance. On the last day, his teacher rose on his feet, with pride gleaming over his face, and challenged all the *tablā*-players to come forward, if they dared, and try to excel him in this art. All the artistes acclaimed him with one voice as the most outstanding *tablā*-player. The Nawāb was so greatly delighted that he presented to him two pearl necklaces, four elephants and one lakh and twenty-five thousand rupees in cash.

He now came back to Banaras with his *ustāda* (teacher). He introduced many novel features in his technique which came to be known as *Banaras Bāja* (the Banaras style of playing *tablā*). After the death of his father and uncle, Rāma Sahāya retired from giving public performances, and used to teach a few pupils only the art of *tablā*-playing at his home.

He taught his younger brother, Jānakī Sahāya, and his

nephew, Bhairo Sahāya, who earned a great reputation as *tablā*-players. Many other pupils also learned this art from him.

He passed away in 1876 when he was only 46 years old.

Bhairava Sahāya

He was the son of Gaurī Sahāya, the brother of Rāma-Sahāya, and the best pupil of his uncle, Rāma Sahāya.

Rāma Sahāya had retired from giving public performance, but taught *tablā* to a few pupils at home. Bhairava Sahāya was his last pupil. He started learning *tablā* when he was only five years old. He learned *tablā* for nearly twelve years. When he was twenty-one years old, he became famous as a *tablā*-player throughout northern India.

He was invited to a music conference organized under the patronage of Rāṇā Jaṅgabahādura Singh of Nepal. There he accompanied on *tablā*, Niyāmatullāh Khān, a reputed *saroda*-player. He exhibited the mastery of his art in that conference. The Mahārāṇā presented to him a rifle and a sword. He was a master of rhythmic variations and *paranas*.

He passed away in the first half of the twentieth century.

Sukhadeva Singh

He was the son of Zorāvara Singh of Gwalior. He learned *tablā* from his father and rose to be a famous *tablā*-player. He was employed as a *tablā*-player in Gwalior *darabāra*. He passed away in the early part of the twentieth century.

Musicologists and Composers of the 19th Century

N. Augustus Willard

Indian music was generally run down by Western critics as unscientific or 'muddling microtonal mess'. Such criticism was obviously the outcome of prejudice and was made by those who had no first-hand knowledge of this art.

N. Augustus Willard was an Army Officer in the employ

of H.H. the Nawāb of Bāndā (U.P.). The Nawāb had a perceptive understanding of music and was a great patron of the art. He had employed some excellent musicians of Northern India in his court, and used to invite other well-known musicians now and then for performances.

Captain Willard had thus an excellent opportunity of listening to the best artistes of the country. He himself was a practical musician and had studied Western music scientifically. He was greatly impressed by the performance of the musicians whom he heard and gathered as much information about Indian music as he possibly could. He was a very discerning and unbiased scholar and wrote out an excellent book on the *Music of Hindustan*. It was first published by the Baptist Mission Press of Calcutta in 1834. It was subsequently reproduced by S.M. Tagore in his *Hindu Music from Various Authors* in 1875.

The book had been out of print for many years. It was translated into Marathi by Prof. G.H. Ranade in 1957 and the Marathi version was later translated into Hindi by Śrī Amara Verma, which was published in 1958.

A second edition of the original English was published by Sushila Gupta Private Ltd, Calcutta, under the title *Music of India* in 1962. It also contains a monograph on Indian music by William Jones.

In the Preface to his book, Willard points out the bitter truth that practitioners of Hindustani music had completely forgotten theory. He says that "a search for one versed both in the theory and practice of Indian music would perhaps prove as fruitless as that after the philosopher's stone". He refers to a Hākima Salāmata Khān of Banaras who had written a book on music, but he does not mention the name of the book.

He has given a description of the *Rāga-Rāginī* classification. A description of Compound *Rāgas* together with their components (from pp. 43-49) is quite useful.

From pages 60 to 67, he has described the musical

instruments which he heard in Northern India. Of particular interest is the description of *sūtār* which he says had only three strings—one of steel and the other two of brass.

He gives a list of twenty species of vocal composition, viz., 1. *Dhruvapada* 2. *Khyāla* 3. *Ṭappā* 4. *Ṭhumarī* 5. *Rāga-Sāgara* 6. *Holī & Horī* 7. *Jat* 8. *Trivata & Tarānā* 9. *Saragama* 10. *Viṣṇupada* 11. *Caturāṅga* 12. *Ghazala & Rekhtā* 13. *Dādarā & Nakaṭā* 14. *Garakā* (war songs) 15. *Pālanā* (cradle songs) 16. *Sohela* (songs sung on marriages) 17. *Maulūda* (songs in praise of the Almighty or Muhammad—chiefly in Arabic) 18. *Stuti* 19. *Qawwālī*, *Qalbānā* and *Gula* 20. *Zikri* (songs on morality sung mostly in the dialect of Gujarat).

He has also given the names of a few musicians and musicologists. Among the musicologists, he names Kallinātha as Kulnāth. Evidently he had no access to the original Saṁskṛta commentary of Kallinātha on Śārṅgadeva's *Samgīta-ratnākara*.

Among the *Nāyakas* (who were both performers and composers, who were both musicologists and practical musicians), he names the following:—

Gopāla Nāyaka (of the Deccan), Amīr Khusrava, Sultāna Husaina Śarqī of Jaunpur, Rājā Māna Singh of Gwalior, Baijū, Bhannū, Pāndavī, Bakṣū, Lohaṅga, Carjū, Bhagavāna, Dhondhī and Dālū.

Among the *Gandharvas* and *Gunakaras* who were only practical musicians and not well-versed in theory, he includes Tānasena, his sons and other musicians of the 16th, 17th and 18th centuries. He simply gives their names. He has confused Sūradāsa, the son of Bābā Rāmadasa, a court-musician of Akbar, with the saint poet-musician of Mathurā-Vṛndāvana. He has simply given the names of the musicians without any information about them. A brief note on these musicians occurs in the present book.

At the end of the book, he has appended a useful glossary of musical terms. In some cases, e.g., *mūrchanā*, his explanation is somewhat confused.

On the whole, the book gives useful information about Hindustani music as he heard it in the 19th century.

Sir William Jones (1746-94)

He was a scholar of encyclopaedic learning. He founded the Asiatic Society of Bengal in 1784. He was a great linguist and possessed a knowledge of thirteen languages.

He had an intimate knowledge of Western music and had a clear idea of the theory and practice of Indian music. His essay "Musical Modes of the Hindus" first appeared in the *Asiatic Researches*, Vol. III, 1799. Rājā Sourindra Mohan Tagore reprinted it in his *Hindu Music from Various Authors* in 1882.

Sir William Jones' essay was probably the first monograph that was prepared on original sources. He refers to the *Hijeju* (*Hejāza*) mode in a Saṁskṛta book borrowed evidently from a Persian *maqāma* of that name. Up to the 12th century, there is no mention of any mode in any Saṁskṛta book based on any Persian *maqāma*. The reference must, therefore, be to some later work, probably to Vidyāraṇya's *Samgīta-sāra* now lost.

He also refers to *Tohfāt-ul-Hinda* ? a Persian translation of *Samgīta-darpaṇa*, written by Mirzā Khān Ibn-i-Fakhruddīna Muhammada. He considers the Persian translation of Mirzā Khān as very faulty. He roundly condemns all Persian translations of Saṁskṛta books. He says, "...a European, who follows the muddy rivulets of Muhammadan writers on India, instead of drinking from the pure fountain of Hindu learning, will be in perpetual danger of misleading himself and others. From the just severity of this censure, I except neither Abu'l-Fazl, nor the brother Faizi, nor Mohsani Fa'ni, nor Mirzā Khān himself; and I speak of all four after an attentive perusal of their works" (p. 95).

He had carefully studied *Samgīta-ratnākara*, *Rāga-vibodha*, *Rāgaṇava*, *Rāga-darpaṇa*, *Sabhāvinoda* and *Samgīta-nārāyaṇa*.

He gives the names of all the svaras together with their śruti values. He had carefully studied Samgīta-nārāyaṇa and Somanātha's Rāga-vibodha.

He also refers to the Rāga-Rāginī-Sutra classification and Rāgamālā pictures, the most beautiful of which were in the possession of Johnson and Hay.

Finally he gives the notes of the following six rāgas together with the notes of their rāginīs-Bhairava, Mālava, Śrī, Hindola, Dīpaka and Megha.

Hakīma Muhammada Karama Imāma

He is an important writer on music in Urdu. His father's name was Dilāvara Alī Khān who was a connoisseur of music and a fairly good singer.

Md. Karama Imāma learned Sozakḥānī (pathetic songs sung during Muharrama) from his father and maternal uncle, Alīmullāh Khān.

Through his father, he came in contact with Nawāb Husaina Alī Khān, the son of Nawāba Sālārjaṅga. Husaina Alī Khān was a good musician. So Karama Imāma had ample opportunity of learning music. He also learned this art from Mīra Alī.

Later he was posted as Sarištadāra in Bāndā, Nawāb Zulfikāra Khān of Bāndā was a great lover and patron of music, and had employed eminent musicians of the country. In Bāndā, Karama Imāma got an opportunity of listening to some of the best musicians of the country.

In 1853, he resigned his job and went back to Lucknow where he got an employment in the court of Nawāb Ikarāma-ud-daulā, father-in-law of Nawāb Wājid Alī Śāha. Here he wrote a book on music in Urdu, entitled Mādanul-musiqī. Karama Imāma passed away in 1865.

The book lay unpublished for a number of years. Munśī

Syed Wājida Alī of Sandīlā paid the major part of the expenses for its publication. It was edited by Chowdhary Abdula Ghani and published in 1925.

Hakīma Md. Karama Imāma gives a good deal of information about the condition of Hindustani music and the famous musicians of his time. He was himself a *sitār*-player. His chapters on *sitār* and *tāla* are fairly good. He has also given a fairly reliable information about the *tālas* and *rāgas* introduced in Indian music by Amīr Khusrava.

Since he did not know Saṁskṛta himself, it appears that he relied, so far as ancient Indian music is concerned, on the information supplied by semi-literate or illiterate musicians. For instance, he thinks that Bharata, the writer of *Nāṭya-śāstra* was the brother of Rāma, and son of Rājā Daśratha of Ayodhyā. His description of *mūrchanā* is also not enlightening.

He seems, however, to have received some help from some Paṇḍita in giving a summary of some chapters of Śārngadeva's *Saṁgīta-ratnākara*. These summaries are fairly reliable.

He has interpreted the word *Bānī* (*vāṇī*) of *dhruvapada* literally as language or dialect which is not quite correct.

He thinks that *shahanāī* was invented by Bū Alī Sīnā of Arabia, but does not quote any authority (p. 59).

So also he believes that when Tānasena was converted to Islam, his name was changed into Atā Husain Khān (p. 233), but neither Abul Fazl nor any other Muslim historian of Akbar's time has mentioned this name for Tānasena anywhere. He has not quoted the authority on which he has based this statement.

Kulaśekhara Perumālu

He flourished from 1813 to 1846. He was the Rājā of Tiruvananthapuram in the South. He was well-versed in Saṁskṛta, Malayālama, Telugu, Hindi and English. He was also a great

musicologist and composer. He composed many songs in Saṁskṛta, Telugu and Malayālama under the pen-name of Padmanābha.

Viṇā Perumālayya

He was an Āndhra Brāhmaṇa and an *Āsthāna Vidvāna* of Tanjore. He was an expert in playing the *tānas* of *Ghanarāgas*. It is said that he played a *rāga* like *Bhairavī* in different combinations for nine or ten days.

Two compositions of *Tānavaraṇas* in *Saurāṣṭra* and *Sāverī Rāgas* are outstanding examples of his skill in composition.

Viṇā Kuppayyara

He flourished in the nineteenth century. He was born in Tiruvottiyūra, a sacred place six miles to the north of Madras. His father, Sāmbamurti Śāstrī was a great musician and *vaiṇika* (*viṇā*-player).

Viṇā Kuppayyara was the greatest pupil of Tyāgarāja. He was a great composer and has composed many *kṛtis*, *varṇas* and *tillānās*. He earned the title of *Gāna-cakravartī*.

In the later years of his life, he settled down in Madras. Many musicians gathered round him, and Madras became a great city of musical culture.

His son Tiruvottiyūra Tyāgayyara was also a great composer like his father. His compositions were published in a book entitled, *Saṅkīrtana-ratnāvalī*. He also published his father's *kṛtis* and *varṇas* in a book named, *Pallavī Svara-Kalpavallī*.

Vaikuṇṭha Śāstrī

He flourished in the nineteenth century. He was a great Saṁskṛta scholar and also a composer of *kīrtanas* in Saṁskṛta.

Kuppusvāmī Anjer

He was a scholar of Telugu and a great composer of

kīrtanas. He flourished in the nineteenth century and composed under the pseudonym of *Varada-Veṅkaṭa*.

Pallavi Gopāla Anjer

He was matchless in singing *Pallavi*. *Pallavi*, therefore, came to be added to his name. He was a composer of the nineteenth century, and composed many *varṇas* under the pseudonym of *Veṅkaṭa*.

Cinnāsvāmī Dīkṣita

He was the brother of Muthusvāmī Dīkṣita. He was a scholar of Saṁskṛta and Telugu and a great *viṇā*-player. Two of his *kīrtanas* in *Toḍī* and *Kalyāṇī* are justly famous. He passed away in the later part of the nineteenth century.

Bālasvāmī Dīkṣita

He was another brother of Muthusvāmī Dīkṣita. He was an excellent *viṇā*-player. He handled a few other instruments like violin, *mṛdaṅga* successfully. He composed a number of *kīrtanas* about the Rājā of Ettayyapuram and taught music to his son. He also set to music many Saṁskṛta compositions of his pupils. He composed excellent *tāna-varṇas* in *Nāṭa* and a few other *rāgas*. He passed away in the later part of the nineteenth century.

Toḍī Sītāramayyā

He adorned the court of King Sarfojī of Tanjore (1798-1832). He was reputed as the greatest exponent of *Toḍī rāga*. It is said that he sang *Rāga Toḍī* alone for eight days. On the first day, he gave a practical demonstration of the *Ākṣiptikā* of the *rāga*, the second day of *Rāga-varḍhanī* I, the third day of *Rāga-varḍhanī* II, the fourth day of *Rāga-varḍhanī* III, the fifth day of *Rāga-varḍhanī* IV, the sixth day of the *Sthāyī*, the seventh day of the *Makarīṇī* section of the *Ālāpana* style and on the eighth day a beautiful *Pallavi* of that *rāga*.

He was such a great master of *Toḍī* that the *rāga* became

a part of his name. Once he was in need of money. He approached a fellow-musician of the court and requested him to lend some money. He was prepared to lend but wanted some security. Sītāramayyā pledged his *Toḍī rāga*, saying that he would not sing *Toḍī* till the loan was wiped off

Sarfojī had 360 musicians in his court. Each musician sang only one day in the year before the Mahārāja. A time-table was prepared for the musicians every year in which the day, the hour, and the *rāga* for each musician was definitely indicated.

Sītāramayyā had hoped to pay off the debt before the day on which he had to sing *Toḍī* before the Mahārāja, but he was unable to repay the loan before that day.

When he appeared before the king, everybody was looking forward to hearing *Toḍī* from him, but, honest as he was to the core, he started singing another *rāga* to the surprise of all. "Why are you not singing *Toḍī*?" asked the Mahārāja. Sītāramayyā had to come out with the truth and said that he had pledged *Toḍī rāga* to such and such a musician and was unable to sing it till the debt was paid off. The musician who had lent him the money was present among the audience. The Mahārāja paid off the money and thus released him from the *rāga* bondage. Sītāramayyā now burst forth with his favourite *rāga* and everybody felt that he had heard him at his best.

Subbārāya Śāstrī (1803-1862)

He was Śyāma Śāstrī's second son. He was well-versed in Tamil, Telugu, Saṁskṛta and music. He learned music both from his father and Tyāgarāja. He composed a number of *kṛtis* and *svarajātis* under the name *Kumāra*. His compositions display to advantage the ethos of the *rāgas* and are famous for beautiful *saṅgatis* (variations). He was also a player on *sārindā* and violin.

Many of his *kṛtis* are in praise of Devī. He passed away in 1862 in Udayārapālavam. He had predicted his death two hours before.

Annāsvāmī Śāstrī (1827-1900)

He was the son of Subbārāya Śāstrī's elder brother. Subbārāya Śāstrī had no son of his own, so he adopted Annāsvāmī Śāstrī as his son. He was named Śyāma Kṛṣṇa, but was popularly known as *Annā*.

He was a scholar of Telugu and Saṁskṛta. He was proficient in *Kāvya* (Poetry), *Nāṭaka* (Drama), *Vyākaraṇa* (Grammar) and Music. He was an expert violinist. He composed many *tānavarṇas* and *kṛtis*.

He passed away in 1900.

Kṛṣṇānanda Vyāsa

He was the son of Ahirakananda Vyāsa. He flourished in the 19th century.

He wrote *Rāga Kalpadruma*. In this book he has given some information about the theory of Indian music. His main contribution is the collection of different songs. He toured throughout the whole of Northern India, contacted practically every important musician of the time and with the greatest difficulty collected a very large number of *dhruvapadas*, *dhamāras*, *khyālas*, *ṭappās*, *ṭhumarīs*, etc. and got them published from Calcutta in four parts under the title *Rāga Kalpadruma* in A.D. 1842.

Unfortunately, he has given only the text of the songs, but not their notation. So we cannot know how these songs were actually rendered. But the book is useful from two points of view. A talented composer can set them into the *rāgas* mentioned in the book or in *rāgas* of his own. So far as the wordings of the songs are concerned, they are already there. He has only to set them into tunes. Secondly, such a large number of songs can be useful in the study of the development of the Hindi language.

Kṣetramohana Gosvāmī

He was both a musician and a musicologist of Bengal. He

flourished in the 19th century. He taught music to Rājā Sourindra Mohan Tagore. Rājā S.M. Tagore wrote his books under his direction. He passed away in the later half of the 19th century.

Kṛṣṇadhana Bannerjī

He was a great musicologist and musician of Bengal. He flourished in the 19th century. He wrote a book entitled, *Gīta-sūtra* in which he has very clearly explained important concepts of Indian music like *Grāma*, *Murchanā*, *Rāga*, *Tāla*, etc., and has also given a few *dhruvapadas* and *khyālas* in staff notation. His book is very reliable.

In his later life, he left Calcutta and settled down in Kūcabihāra and passed away there towards the close of the 19th century.

Sourindra Mohana Ṭhākura (Tagore)

He was born in A.D. 1840 in Calcutta. He was the youngest son of Hara Kumāra Ṭhākura. He was exceedingly brilliant and acquired at an early age admirable proficiency in Literature, History and Music. Even at the age of sixteen he had brought out a few literary books.

His father Hara Kumāra Ṭhākura was the pupil in music of Vāsata Khān, a descendant of Tānasena. Harakumāra Ṭhākura started teaching *dhruvapada* and *sītār* to Sourindra Mohana Ṭhākura at the early age of eight. Later Sourindra Mohana learned *dhruvapada* and *viṇā* from Lakṣmī Prasāda Miśra and *ṭappā* from Gopāla Prasāda Miśra and Śāradāsahāya Miśra. He also learned *dhruvapada* and a few ancient musical texts from Kṣetramohana Gosvāmī of Viṣṇupura.

He became very proficient in both vocal and instrumental music. He was deeply interested in this art. All the great musicians of India visited him frequently and some of them lived for some time as his guest at his house in Calcutta. He invited many of them to an informal seminar in which he used

to discuss with them several problems of music. He also learned European music.

Having arrived at a definite conclusion about the structure of many of the *rāgas*, he started writing books on music in Bengali notation. He spent a good deal of money on the purchase of instruments and books and built up a good personal library of musical books.

He wrote a number of books, two of which, viz., *Yantrakṣetra-dīpikā* in Bengali and *Universal History of Music* in English, won universal recognition.

The former was a book on *śitār* and was published in A.D. 1890. It contains in notation *gats* and their development in many *rāgas*. The latter was published in 1896 and gives in brief the characteristic features of the music of various countries.

The Philadelphia University of U.S.A. conferred on him the degree of Doctor of Music (*honoris causa*) in 1875 and the Oxford University conferred the same degree in 1896.

Queen Victoria recognized his merit and public service by conferring on him the title of *Rājā Bahādura* and C.I.E. in 1880 and Knight Bachelor of the United Kingdom in 1884.

He established the *Vaṅga-Saṁgīta-Vidyālaya* and Bengal Academy of Music and financed them from his own resources. These institutions became defunct some time after his death.

He passed away on the 5th of June 1914.

Ghanam Kṛṣṇayyara

He flourished in the nineteenth century. He was famous for singing in *Pallavī* style. He composed many *padas* in *śṛṅgāra rasa*.

Śaṅkarābharaṇam Narasayya

He flourished during the time of King Śārbhoji. He composed many *padas* in Tamil. He was particularly known for his

mastery of *Śaṅkarābharāṇa Rāga*. That is why *Śaṅkarābharāṇam* became a part of his name.

Ānatāndavapuram Bālakṛṣṇa Bhārati (1810-1896)

He was a great devotee of Śiva. He composed many *kīrtanas* under the pseudonym of Gopālakṛṣṇa.

Veṅkaṭeśvara Etappa Mahārāja

He ruled from 1816 to 1839. He was well-versed in Saṁskṛta, Telugu and Music. He was a great *viṇā*-player and composed under the pseudonym of *Śivagurunātha*.

Subbarāma Dīkṣita (1839-1907)

He was the adopted son of Muthusvāmī Dīkṣita. He was proficient in Saṁskṛta, Telugu and Music. He was a good *viṇā*-player and composed *kīrtana*, *tānavarṇas*, *caukavarṇas*, *rāga-mālikā* etc.

Veṅkaṭeśvara Śāstri

He was a scholar of Tamil and Saṁskṛta. He flourished in the nineteenth century. He was also a musicologist and an excellent *viṇā*-player. He composed a few *kīrtanas* in Saṁskṛta also.

Veṅkaṭarāmayya

He flourished in the nineteenth century. He sang difficult *kīrtanas* with perfect ease and had earned the title of *Inupasanigel* (grams of iron). He composed under the pseudonym of Gopālakṛṣṇa.

Dorasāmayya

He flourished in the nineteenth century. He composed *kṛtis* in Telugu under the pseudonym of Subrahmanya.

Mahāvaidyanātha Ayyar (1844-1893)

Life

He was born in 1844 in Vaiyaceri, a village near Tanjore. He learned music first from Anayya, a composer of *kṛtis* in

Telugu and Tamil and afterwards from Manambucavadi Venkaṭasubbayyar, a disciple of Tyāgarāja.

He was a great vocalist. His voice had a range of three and a half octaves. Even when he was in his teens, he performed so well before the Mahārāja of Pudukōṭṭai that the Mahārāja presented him costly costumes and he was taken out in a procession through the streets of the town.

He was invited to give a performance by nearly all the rulers of the important states of South India. His elder brother Rāmasvāmy Śivau generally sang with him and gave him vocal support.

Characteristics of his art and his contribution

He was famous for rendering *manodharma saṁgīta* or creative music consisting of *ālāpana*, *tāna*, *pallavi*, *nirvala* and *kalpanā svaras*.

He was well-versed in Saṁskṛta, Tamil and Music. He was a composer and also a *Harikathā* performer.

He was well-versed in *Saṁgraha-cūdāmaṇi*, *Saṁgīta-ratnākara* and other important treatises on Indian music.

He paid a visit to Kallīḍaik-kuricci in 1863 at the invitation of Subrahmaṇya Deśikara, the head of the local *maṭha*. On a *Guru-pūjā* day, he gave a performance before an assembly of distinguished musicians. The audience was greatly charmed by his performance. He had sung an uncommon *rāga* and even the great musicians who had gathered to hear him did not know that *rāga*. On enquiry, he told the audience that it was *Cakravāka Rāga* which had been dealt with in *Saṁgraha-cūdāmaṇi*.

On one occasion, he was requested by Sakhārāma Sāheba, the son-in-law of Mahārāja Śivājī of Tanjore, to set to music the seventy-two *Melakartā-rāga-mālikā* which had been composed in Marathi by Vyāṅkaṭa Rāo, his court poet. It had not

been set to music till then. Mahāvaidyanātha Ayyara set it to music and sang it before the palace musicians. His setting was greatly admired by all.

Mahāvaidyanātha Ayyara composed the same *Rāga-mālikā* with a new setting in Saṁskṛta in praise of his patron-deity *Praṇatārti-hara*.

This has now been published in full notation under the title *The Mela-Rāga-Mālikā* by the Adyar Library, Madras.

He was an excellent composer of *Tillānā*, *Vaṇas* and *Rāgamālikā*. He used to compose under the signature *Guhadāsa*.

After him, the age of the mighty in music practically disappeared. Śrī R. Raṅgarāmānuja Ayyaṅgara rightly says, "Carnatic Music reached its zenith at the close of the nineteenth century in South India. Both exponents and patrons were zealous guardians of standards in art, of creative effort, of specialization, and of growth and expansion". (H.S.I.M., pp. 250-51).

Patnam Subrahmaṇya Ayyar (1845-1902)

His father's name was Bharatam Vaidyanātha Ayyar. His grandfather, Bharatam Pañcanāda Śāstrī, was a musician in the court of Sarfojī Mahārāja of Tanjore.

Patnam Subrahmaṇya Ayyar first learned music under his uncle Melattur Gaṇapati Śāstriyal. Later he became the pupil of Manambucavādi Veṅkaṭasubbayyar who was a relative and a direct disciple of Tyāgarāja. Thus Patnam Subrahmaṇya Ayyar belonged to the line of Tyāgarāja's pupils.

After finishing his musical training, Patnam Subrahmaṇya Ayyar settled down in Tiruvaiyar.

He was an excellent performer. He rendered the *kṛtis* of Tyāgarāja with great feeling and beauty. Although he rendered each *rāga* successfully, he was particularly famous for his

superb rendering of *Begadā*. He came to be known as Begadā Subrahmaṇya Ayyar.

Once he was invited to a concert by the Mahārāja of Mysore. He gave a rendering of *Begadā Rāga* for three days. On the first day, he sang a few *kṛtis* in this *rāga*. On the second day, he displayed *tānas* and on the third day *pallavi* and *kalpanā svaras* in the same *rāga*.

He was also a great composer. He composed *kṛtis*, *tānavarṇas*, *padavarṇas*, *tillānās* and *jāvadis* with equal facility. He was also well-versed in composing *ciṭṭa-svaras*. He used the signature Veṅkaṭeśvara in his compositions and composed in three languages—Telugu, Tamila and Saṁskṛta.

Kundrakkudi Kṛṣṇayyar (1816-1889)

He was born in 1816 in the village Kundrakkudi in Rāmanāda District. He was the *Samsthāna Vidvāna* of Rāmanāda for a number of years.

He composed complex *pallavis* in difficult *tālas*. He was probably the first musician to compose a *pallavi* in *Rāgamālā* style. He also composed *tānavarṇa*, *padavarṇa* and *kṛtis*.

Parameśvara Bhāgavatāra (1815-1892)

He was born in 1815 in the village Noorani in Pālaghāṭa. When he was hardly sixteen years old, he had acquired a good command over the important *rāgas* and *tālas*. He also studied the theory of music. He could compose in two languages—Saṁskṛta and Malayālama.

In his eighteenth year, he went to Trivandrum to attend a festival in the temple of Śrī Padmanābha Svāmī. He sang in the temple. Svāmī Tirunala, the ruler of Trivandrum, who was himself a musicologist and a composer, was greatly impressed by his music and appointed him as one of his court-musicians. Later he was promoted to the status of the chief court-musician.

The Mahārāja composed the text of a number of songs and Parameśvara Bhāgavatāra supplied the tune. He himself composed a number of *kṛtis* and *varṇas*.

Parameśvara was also proficient in playing the *viṇā* and violin, and an excellent *Harikathā* performer.

He passed away in 1892.

Pallavī Seśayyar (1846-1908)

Pallavī Seśayyar's father Neykkarappatti Subbayyar was a pupil of Tyāgarāja. He learned music from his father. So he was in the line of pupils of Tyāgarāja.

He was well-versed both in theory and practical music and was also an excellent composer. He had specialised in singing *pallavī*.

He could sing a *rāga* for a number of hours. It is said that on one occasion, he sang *Dhanyāśī Rāga* and a *pallavī* in it for eight hours and on another occasion *Gaulipantu Rāga* for three hours. He composed many *kṛtis*, *padavarṇas* and *tillānāś* in Telugu.

He breathed his last in 1908.

Ādityarāma

He was born in A.D. 1819 in Junāgarha (Gujarat). His father's name was Vaikuṇṭharāma. Ādityarāma received his preliminary training in music from his father. Later he learned music from Khān Nannū Miyān of Lucknow.

He was also well-versed in Saṁskṛta, Hindi, Persian, Urdu and Gujarati.

He had a very sweet voice and was an excellent performer. He also played on *mṛdaṅga* very well. He was a good composer and composed many *dhrupadas* and *dhamāras*. He wrote a book named *Saṁgītāditya* in which he has carefully explained 115 *rāgas* and given *saragama* (solfa-syllables), etc.

He was at first the court-musician of the Nawāb of Jūnāgarh. After a few years, he went to Gosvāmī Brajanāthajī of Jāmanagara and lived with him for some time. He was religious-minded, a great linguist, a great poet and a great musician.

In A.D. 1852, he was invited by Mahārāja Vibhājī of Jāmanagara to adorn his court as a musician. He lived there till the end of his life. He passed away in A.D. 1880.

Rāmakṛṣṇa Deva—Devajī Buwā

Rāmakṛṣṇa Deva, popularly known as Devajī Buwā was one of the famous performers and teachers of the 19th century. He was deeply interested in music and learned *dhruvapada* from Cintāmaṇī Miśra for nearly twenty-four years. After the death of Cintāmaṇī Miśra, he went to Gwalior and learned *ṭappā* from Hassū Khān for nearly four years. For three years, he learned *dhamāra* from a teacher in Jhansi.

As a teacher

After the death of Jaṅkojī Rāo Sindhiā of Gwalior, he left Gwalior and went to Dhāra where the Mahārāja of Dhāra (in Mālwa), Yaśvanta Rāo Pavāra employed him as his court-musician and learned music from him personally.

During these years, Bālakṛṣṇa Buwā Icalakarañjikara came to Dhāra to learn music from him. He taught Bālakṛṣṇa Buwā *dhruvapada*, *dhamāra*, *khyāla* and *ṭappā* for four years. Bālakṛṣṇa Buwā had to leave Dhāra because of the ill treatment of Devajī Buwā's wife.

Devajī Buwā also trained Gaṇapati Rāo in *dhamāra*, Rāojī Buwā Gogate in *ṭappā*, Lālajī Buwā in *dhruvapada* and *dhamāra* and Nārāyaṇa Buwā Phalataṇakara in *ṭappā*.

He passed away in the early part of the 20th century.

Tanjore Kṛṣṇa Bhāgavatāra (1847-1903)

He was born in 1847. He evinced an aptitude for music

even when he was a small boy. He started learning music and became proficient in vocal music, violin and *mṛdaṅgam*.

In order to learn the compositions of Tyāgarāja, he went to Tillasthānam, a village near Tiruvaiyara in Tanjore District. There Tillasthānam Rāma Iyengar, a disciple of Tyāgarāja was still alive. From him, he learned the charming compositions of the great saint.

In Tanjore, he heard *kathās* (spiritual discourses interspersed with devotional songs), and was greatly fascinated by these. He mastered both the northern and southern styles of these *kathās*.

He started giving performances in *kathākālakṣepam*. He was a scholar of Saṁskṛta and had acquired proficiency in Marathi, Telugu, Tamil and Hindi. His knowledge of so many languages was of considerable help to him in expounding the main themes of his *kathās* by means of various illustrative stories. The musical pieces introduced in the *kathās* made them exceedingly appealing. His performances were largely attended and greatly appreciated.

Gopālakṛṣṇa Bhāratī is the author of an excellent Tamil opera known as *Nandanāra Caritram*. Tanjore Kṛṣṇa Bhāgavatāra rendered it as a *kathākālakṣepam*, divided it into three parts and gave a musical exposition of the opera for three days. This proved to be a tremendous success and drew large audiences.

He passed away in 1903.

Sarabha Śāstrī (1872-1904)

He was born in Kumbhakonam in 1872. He became blind at the age of two. His father, therefore, arranged for his training in music.

He learned Tyāgarāja's *kṛtis* under Manambucavādi Veṅkaṭasubbayyar and soon became renowned as a flute player.

He was well-versed in Saṁskṛta, Telugu, Tamil and

Marathi. He had acquired an admirable proficiency in violin and *mṛdaṅga* also and could give a successful performance in these instruments. He was considered to be extraordinary in *tālañāna*. He had a remarkable power of reproduction. If he heard a song even once, he could reproduce it, in all its accuracy immediately.

It is said that once when he was playing *Punnagavarālī rāga* on his flute, a cobra rushed into the concert hall, spread out its hood before him and danced to the music as long as he played the flute. When he finished playing, the cobra crawled away without harming anybody.

He passed away at the young age of 32.

Rāmanāda Śrīnivāsa Iyengara (1860-1919)

Rāmanāda Śrīnivāsa Iyengara was born in Rāmanāda in 1860. His father's name was Nārāyaṇa Ayyaṅgara.

He learned music from Patnam Subrahmaṇya Ayyar, and rose to be a great musician. He was appointed the *Samsthāna vidvāna* of Rāmanāda. He was affectionately called Poochchi.

He sang equally efficiently *kṛtis*, *pallavis* and *ālāpanas*.

He was an excellent composer and composed many *kṛtis*, *varṇas*, *jāvalis* and *tillānās*.

He was also deeply interested in the theory of music and studied many of the ancient texts.

He passed away in 1919.

Anantarāma Bhāgavatāra (1867-1919)

He was born in 1867 in Toṇḍikulam, a village in Pālaghāṭa Tāluqa.

He learned music from Mahādev Bhāgavatāra of Nurānī for seven years. After this, he started his career as a performer. He stayed in Madras for twelve years. During this time, he came in contact with the *Harikathā* performer, Paṇḍita

Lakṣamaṇācāriyāra and picked up the art of performing *Harikathā*.

He was appointed *Samsthāna vidvāna* in the court of Mahārāja Kṛṣṇa Rājā Wādiyāra.

He had the gift of a melodious voice and was a renowned performer. He passed away in 1919.

Tirukkodikavala Kṛṣṇayyara (1857-1913)

He was born in 1857 in the village Marathurai in Tanjore district. His father Kuppusvāmī Bhāgavatāra was a popular performer of *Harikathā Kālakṣepam*.

Kṛṣṇayyara first learned music from his father, later from Koṭṭavasala Veṅkaṭarāma Ayyara. He did not have a good voice. So he changed over to violin which had become quite popular in South India till then. He learned this instrument from Sattanura Pañcanāda Ayyara and later from Subbarāyara. He also learned many compositions from Viṇā Vaidyanātha Ayyara of Māyāvaram.

Kṛṣṇayyara put in hard work and practiced playing on the violin from 3 a.m. to 7 a.m. without fail every day. He soon rose to be a great violin player and was in demand as an accompanist to all great vocal musicians like Mahāvaidyanātha Ayyara, Patnam Subrahmaṇya Ayyara and Sarabha Śāstrīgala.

He was as great a soloist as an accompanist. He passed away in 1913.

Mṛdaṅgam Nārāyaṇasvāmī Appā

He flourished in the 19th century. He belonged to the Appā family of Maharatta. The Appā family held responsible positions during the reign of the Marāṭhā rulers of Tanjore.

Nārāyaṇasvāmī Appā was born in Tanjore. He was employed as a copyist in Tanjore state, but he was so deeply interested in *mṛdaṅgam* that he gave up his job of a copyist and

took to *mṛdaṅgam* playing. He learned *mṛdaṅgam* from Śivasvāmī Appā who was a leading *mṛdaṅgam* player of his time.

He practised *mṛdaṅgam*-playing for hours together and rose to be the greatest player of this instrument in his time.

He was a great devotee of Rāma and sang devotional songs every Saturday providing the rhythmical accompaniment on the *mṛdaṅgam* himself.

He kept in readiness eight *mṛdaṅgams* tuned to various pitches of the performers who used to invite him for accompaniment.

In the case of new performers, he used to ascertain their pitches beforehand and tuned his *mṛdaṅgam* accordingly. When he was invited for a concert, he used to carry the *mṛdaṅgam* of the particular pitch that would suit the musician and so great was the confidence that all the musicians had in Appā's sense of accuracy of pitch that the *tambūrā* and the violin were tuned to the drone note of Appā's *mṛdaṅgam*.

He was a wonderful player of this instrument. Even the fastest strokes that he used were characterized by clearness and were pleasant to hear. He was a very faithful accompanist and always tried to bring into prominence the art of the main performer. He would now and then play in a complementary manner that would enhance the beauty of the art of the principal performer.

He used to prepare the left head of his *mṛdaṅgam* very carefully and applied just the quantity of the paste required at the centre. The left head of his *mṛdaṅgam* gave the exact lower octave note of the right head. He executed double, triple and quadruple speeds on his instrument with admirable accuracy and beauty.

Tirumarugala Nateśa Pillai

He was the greatest *nāgasvaram* player of his time. He

flourished in the 19th century and was a contemporary of Sarabha Śāstrī, the renowned flautist.

In the elaboration of a *rāga*, whether it was *ālāpana* or *tāna* or rhythmic beauty, he had hardly a rival. He was particularly matchless in his exposition of the *rāgas Kānaḍā, Adānā* and *Śahānā*.

In a performance in the Chennakeśava Perumal temple in Madras during the *Peyalwar Utsavam*, he played *nāgasvaram* wonderfully along with Sempanarkovil Rāmasvāmī. Their performance was highly appreciated and both were recipients of golden *nāgasvaram*.

It is unfortunate that he passed away at a young age of twenty-eight.

Musicians of the 19th & 20th Century

* Vazīra Khān

He was one of the greatest musicians of the 20th century. He was born in 1860. His father's name was Amīra Khān who was a great *vīṇā*-player.

Sāhebzādā Haidara Alī was the younger son of His Highness Nawāb Yusufa Alī Khān of Rāmapura. Bahādura Husain Khān was the *ustāda* or teacher of Sāhebzādā Haidara Alī Khān. Amīra Khān, the father of Vazīra Khān was the son-in-law of Bahādura Husain Khān. Amīra Khān died when Vazīra Khān was only seven or eight years old. When Bahādura Husain Khān was about to die, he called his grandson (son-in-law's son) Vazīra Khān, and entrusted him to the care of his great pupil Haidara Alī Sāhib saying, "This is the last request of my life. This boy's father is already dead. Please see to it that this boy does not remain an ignoramus in music."

After Bahādura Husain Khān's death, Vazīra Khān's entire musical training was done under the supervision and instruction of Haidara Alī Sāhib.

Vazīra Khān was in a way very lucky. His father Amīra Khān was a descendent in the line of Sadāraṅga, the great court-musician of Muhammada Śāha Raṅgile of Delhi. Sadāraṅga was a great *dhruvapada* singer and the greatest *viṇā*-player of his age. Amīra Khān being in the line of Sadāraṅga had acquired the ancestral knowledge of *dhruvapada* and *viṇā*-playing. Vazīra Khān got this from his father as his patrimony, but unfortunately for him, he was able to learn only a little from his father, for he passed away when Vazīra Khān was a young boy of about seven years of age. Bahādura Husain Khān was the nephew (sister's son) of Pyāra Khān and Jāfara Khān who were *Seniyās* i.e., in the line of Tānasena. Pyāra Khān had taught the art of *dhruvapada* singing and *viṇā* and *svara-śṛṅgāra* (*sura-siṅgāra*) playing to his nephew, Bahādura Husain Khān. Bahādura Husain Khān had taught *dhruvapada*, *viṇā* and *svara-śṛṅgāra* to Sāhebzādā Haidara Alī. Vazīra Khān's training after the death of his father and Bahādura Husain Khān began under Haidara Alī Sāhib. Thus Vazīra Khān was fortunate enough in acquiring musical knowledge from two sources, the Sadāraṅga tradition and the Seniyā tradition.

Vazīra Khān learned music for nearly seventeen years. When he was twenty-six years old, he wanted to go out and see the important towns of Northern India. With the permission of Haidara Alī Khān, he first went to Banaras (Varanasi). Here he learned from Nisāra Alī Khān many *dhruvapadas* and also much secret technique of the *Ravābhiyā* tradition. After Nisāra Alī's death, he went to Calcutta. He was there for seven or eight years. The descendants of Wājida Alī Śāha who were living in Matiyā-Burja in Calcutta, Yatindra Mohana Thākura, Tārāprasāda Ghose and Yādavendra Bābū, became his admirers and pupils.

Haidara Alī Khān sent word to Vazīra Khān to come back to Rāmapura, but Vazīra Khān did not want to leave Calcutta.

Haidara Alī Khān then sent his son, Sāhebjādā Sādata Alī Khān (popularly known as Chammana Sāheb) to Calcutta. Sādata Alī Khān persuaded him to go back to Rāmapura. Vazīra Khān returned to Bilasī where Haidara Alī Khān was living. He took him to Rāmapura. Nawāb Hāmida Alī Khān was the ruler of Rāmapura at that time. At the instance of Haidara Alī Khān, Nawāb Hāmida Alī Khān became the pupil of Vazīra Khān.

The Nawāb learned many *Horīs* (songs in *dhāmāra* descriptive of the sports and frolics during *Holī*), *dhruvapadas* and *vinā* from Vazīra Khān. The Nawāb paid him handsomely, treated him with the greatest respect and also gave him a *jāgira* (free gift of landed property).

Rāmapura was at this time the greatest centre of musical learning and practice in the whole of Northern India. Vazīra Khān, Haidara Alī Khān who had learned music from three great *ustādas*, viz., Bahādura Husain Khān, Sādiq Alī Khān and Vāsata Khān, the court-musician of Wājida Alī Śāha, his talented son, Sādata Alī Khān and Nawāb Hāmida Alī Khān, were the shining lights of Hindustani music. Rāmapura became the Mecca of all music-lovers. Paṇḍita V. N. Bhatkhande used to visit Rāmapura frequently, and became the disciple of Nawāb Hāmida Alī Khān. He learned a lot—particularly the subtleties of the out-of-the-way *rāgas*—from the Nawāb, Vazīra Khān and Sādata Alī Khān (Chammana Saheb).

Vazīra Khān trained many pupils of whom the foremost was Nawāb Hāmida Alī Khān. The others were Yādavendra Bābū, Nāsira Alī, Muhammada Husain and Abdur-Rahīma. In his old age, he trained to perfection two outstanding musicians viz., Ala-ud-dīna Khan of Maihara and Hafiza Ali Khan, *saroda*-player of Gwalior.

Vazīra Khān had three sons, viz., Nazīra Khān (popularly known as Pyāre Miyān), Nāsira Khān and Saghīra Khān. Pyāre Miyān was his best pupil who had mastered both vocal music

and *viñā*-playing, but unfortunately Pyāre Miyān died when he had just reached maturity both in age and learning. This gave a tremendous shock to Vazīra Khān, and he too passed away in A.D. 1927.

Aghore Bābū

He was a great *dhruvapada* singer of Bengal. He possessed a powerful voice and sang both *dhruvapada* and *dhamāra* according to the ancient tradition. He visited Bombay a number of times and won great renown by his performance. He was in Banaras also for some time. He passed away in about A.D. 1920.

Rādhikā Mohana Gosvāmī

He was another great *dhruvapada* singer of Bengal. He had also studied the *saṁgīta-śāstras* (authoritative books on music) carefully. He passed away in about A.D. 1926.

Zākir-ud-dīna Khān

He was the eldest son of Muhammada Jāna Khān and grandson of Haidara Khān who was the brother of Baharāma Khān. Baharāma Khān had maintained a high standard of *ālāpacārī* (singing of systematic *ālāpa*) and had stayed in Banaras for about twelve years and studied musical literature in original Saṁskṛta.

Baharāma Khān had taught all his art to his grandson Zākir-ud-dīna Khān and Allāh Bande Khān. Both Zākir-ud-dīna Khān and Allāh Bande Khān had learned music from Miyān Alama Sen also. They also knew Saṁskṛta. Zākir-ud-dīna Khān was superb in the *ālāpacārī* style of singing. He was the greatest *dhruvapada* singer of the twentieth century.

He was employed as court-musician by His Highness the Mahārāja of Udaipura. When Paṇḍita V.N. Bhatkhande organised the first musical conference at Baroda in the year

1916, the Mahārāja of Udaipura was persuaded to depute Zākir-ud-dīna to the conference. The recital of *dhruvapada* that he gave at the conference was matchless and is still remembered by those who attended it. He also took part in the discussion of a few theoretical problems during the course of the conference. His pronunciation of Saṁskṛta was amazingly faultless. He passed away in about 1924.

Allāh Bande Khān

He was the younger brother of Zākir-ud-dīna Khān and a very great *dhruvapada* singer of the *ālāpacārī* style. He had a great repertoire of *dhruvapada* and *horīs*. He was employed as a court musician by Mahārāja of Alwar. He had developed *humphita gamaka* wonderfully and could sing *dhruvapada* in double and treble measure with *humphita gamaka*. Paṇḍita Bhatkhande had invited him to the Music Conference at Lucknow in 1925 when the writer had an opportunity of hearing him. He was really superb in his art. He recited Saṁskṛta verses faultlessly. He passed away in 1926.

Muhammada Alī Khān

He was the son of Vāsata Khān who was a descendant in the male line of Tānasena and *ustāda* (music teacher) of Nawāb Wājida Alī Śāha. He was born in A.D. 1834. He had learned music from his father and had a great repertoire of *dhruvapada* and *dhamāra* in various *rāgas*. He also played on *ravāba*. He had a very clear idea of the subtle distinction of the varieties of the same *rāga*. For a few months in the year, he used to live at Gidhaura, a *zamindārī* estate in Bihar and for some months at Rāmapura. Thākur Nawāb Alī of Akbarpur used to go to Rāmapura and learn *dhruvapada* and *dhamāra* from him. He has published many *dhruvapada* and *dhamāras* taught by him in his *Mārīfun-Naghmat*.

Muhammada Alī Khān passed away in A.D. 1927.

Gopeśvara Bannerji

He was born in Viṣṇupura (Bengal) in A.D. 1878. His father, Ananta Lāla was a good *dhruvapada* singer. Gopeśvara Banerji learned *dhruvapada* and *dhamāra* from him, Gunprasāda Miśra, Śivanārāyaṇa and Gopājla Cakravartī. He conducted for some time a musical school in Calcutta where he taught *dhruvapada* and *dhamāra*.

He had received training in *ṭappā* also. He has given a number of Tānascna's *dhruvapadas*, a few *dhamāras*, *khyālas* and *ṭappās* in notation in his book *Samgīta-candrikā* (two parts).

Alī Khān & Fattū Khān

In the later half of the 19th century, Mahārāja Sawāī Rāma Singh was the ruler of Jaipura. He was deeply interested in Indian music and was its great patron.

There was an excellent songstress, named Gokhī in his employment. Her *sāraṅgī* accompanist named Kālū had two sons, Alī and Fattū. Both of these had the gift of a sweet voice and a flair for music. Gokhī felt that if they received proper training in this art, they would turn out to be great musicians. So she started giving them training and for twelve years she taught them practically all that she knew. Later she requested Behrāma Khān, the court-musician of Jaipur to accept them formally as his pupils and train them further. Behrāma Khān was both a musicologist and a great vocalist. He acceded to her request and gave them further training.

One day, Behrāma Khān arranged their recital before some officials of the state. All who heard these brothers were greatly pleased and spoke to the Mahārāja about these budding artistes. A recital of these brothers was now arranged before the Mahārāja. It was a signal success. The Mahārāja was greatly delighted and congratulated Behrāma Khān for giving

them such excellent training. Behrāma Khān said, "Sir, no doubt I have trained these boys for some time, but to tell the honest truth, the credit must go to Gokhī who trained them for twelve years." The Mahārāja was greatly pleased to know this and conferred the title of *Bāī* on Gokhī. Since then Gokhī was known as Gokhī Bāī.

Now both the brothers went to the important cities of India and gave their recitals. In 1894, they gave many recitals in Bombay and earned great reputation. Fattū Khān was later employed by the Nawāb of Tonk. He passed away in the first quarter of the 20th century.

Alī Khān was employed in Patiala State. He passed away in the second quarter of the 20th century.

Both the brothers had specialized in *khyāla*. Generally they gave a duet performance which was highly appreciated. They sang all the important *rāgas*, but their most favourite *rāga* was *Pūriyā*. It is said that very few musicians could sing *Pūriyā* like them.

Gaṇeśajī Caube

He was a resident of Mathurā. He was a great vocalist and also a good musicologist. He had a sweet and high-pitched voice, and was an excellent singer of *dhruvapada* and *dhāmāra*. He had studied the ancient texts in music in the original Saṁskṛta. Many musicians and musicologists used to come to him to learn from him the intricacies of these texts.

He passed away in about A.D. 1915.

Candana Caube

He was born in Mathurā in A.D. 1869. His father, Ambājī Caturvedī was a great *dhruvapada* singer. Candana Caube received his musical training from his father and Ustāda Ghulāma Abbāsa, the uncle of Ustāda Faiyāza Khān.

He had a very sweet voice and was an excellent singer of *dhruvapada* and *dhāmāra*. The writer heard him at the All India Music Conference held at Lucknow in A.D. 1924. He was superb in rendering *dhruvapada* on the traditional lines. He was an excellent *thumārī* singer. The title of *Samgīta-Sudhākara* was conferred on him at the Conference.

He was the last great artiste who could render the *padas* of the Saint-poets of *Aṣṭachāpa* in an effective way in the traditional *dhruvapada* style.

He passed away in A.D. 1944.

Paṇḍita Viṣṇu Nārāyaṇa Bhātkhaṇḍe

Paṇḍita V.N. Bhātkhaṇḍe was the most outstanding musician of modern India. His whole life was devoted to the study and systematic exposition of Hindustani music.

Life

He was born on *Śrī Kṛṣṇa Janmāṣṭamī*, 10th August, 1860. His father Nārāyaṇa Rāo Bhātkhaṇḍe was the manager and accountant of a large estate in Bombay. He lived at Bālukaśvara at the foot of Malābāra Hill in Bombay.

Paṇḍitaji's mother had a great fondness for music. She used to sing sweet lullabies, *bhajanas* (devotional songs), *stotras* (devotional verses). This had its effect on the child Bhātkhaṇḍe. He was popularly known as Gajānana at home.

When he joined the Primary Marathi School, he used to sing nursery songs and won several prizes for a musical recital of beautiful poems.

At the age of about twelve, he learned to play on the flute and used to participate as a flute-player in the religious festivals organised by the residents of Bālukaśvara.

He was fondly called *Aṇṇā* by his parents. After finishing his primary education, *Aṇṇā* joined the Elphinstone High School which was situated in Parel at a distance of about three

miles from his house. He used to cover this distance every day on foot.

After passing the Matriculation examination, he joined the Elphinstone College. Now he took to *sitāra*-playing. One Gopāla Giri, a resident of Bālukaśvara used to play on *sitāra*. Aṇṇā expressed to him his desire to learn *sitāra*. Gopāla Giri introduced him to Vallabhadāsa Dāmujī, a blind gentleman of the Bhatia community of Bombay. Vallabhadāsa used to play on *sitāra* and *viṇā*. Vallabhadāsa had learned *sitāra* from Jīvana Lāla Mahārāja, the religious head of one of the Vaiṣṇavite temples of Phuleśvara in Bombay. Jīvana Lāla was the pupil of Pannā Lāla Vājpeyī of Banaras and had acquired great celebrity as a *sitāra* and *viṇā* player. Aṇṇā (Bhatkhande) learned *sitāra* from Vallabhadāsa Dāmujī for three or four years and became so proficient that he was in demand for a *sitāra* recital in many private concerts.

After the mutiny of 1857, Bombay attracted all the great musicians of India. They visited the city very often and gave recitals at many places. Bande Alī Khān and Alī Husaina Khān, two great *bīnakāras* (*viṇā*-players), Pannā Lāla Vājapeyī, a great *sitāra*-player, Mohammada Khān and Rahmata Khān, sons of the famous *khyāla* singer, Haddū Khān of Gwalior, Nisāra Husaina Khān and Natthana Khān, top-ranking vocalists, gave many programmes of music in Bombay and Aṇṇā attended these without fail. He found that the treatment of the *rāgas* by these musicians had a wonderful uniformity. In order to know their scientific background, he started a regular and serious study of the musical literature available in Saṁskṛta, Marathi, Gujarati and Hindi.

Aṇṇā or Viṣṇu passed the B.A. examination of the Bombay University in 1885 and the LL.B. examination in 1887. After this, he was married. He had one daughter, but both his wife and daughter passed away soon after.

He started his legal practice in Karachi, but soon gave up practice as he was appointed a trustee of a large estate of lands

and buildings left by a wealthy lawyer, M. Śāntārāma Nārāyaṇa Pāṭkara to his widowed daughter, Mrs. Dhaklībāī Sukathāṅkara.

Free from the care of the family and the hard life of a busy lawyer, Viṣṇu now devoted all his time to the study and practice of music.

His collection of musical compositions

The Parsis of Bombay had started a music club, known as *Gāyana-uttejaka Maṇḍalī*. Bhātkhaṇḍe had joined this club in 1884. Here he had the advantage of listening to the performances of the greatest masters of Indian music, e.g., Tānarasa Khān, Ināyata Husain Khān, Natthana Khān, Alī Husain Khān (*Bīnakāra*). He had a keen intuition of musical notes and could easily reduce any song to notation in a few minutes. He, therefore, started writing in notation traditional compositions like *dhruvapadas*, *horīs*, (*dhamāra*), *khyālas*, *tarānās*, *ṭhumarīs*, etc., that he heard from the great masters at the *Gāyana-uttejaka maṇḍalī*.

Raoji Buwā Belabāgkara, a *dhruvapada* singer, Alī Husaina Khān and his maternal uncle Vilāyata Husain, *khyāla* singers, were in the service of *Gāyana-uttejaka maṇḍalī*. Bhātkhaṇḍe learned 300 *dhruvapadas* from Belabāgkara and reduced them to notation. He also collected a good number of *khyālas* from Alī Husaina Khān and Vilāyata Husain.

On the basis of these compositions, Bhātkhaṇḍe began to build a systematic theory of Indian music and rational classification of the *rāgas*. He used to explain his thoughts now and then to the members of the *Gāyana-uttejaka maṇḍalī*. This was the beginning of his career as a musicologist and exponent of Indian music.

He was introduced to Āṣīqa Alī Khān, son of Muhammada Alī Khān of Jaipur, by his pupil Wādīlāla Śivarāma. Muhammada Alī was known as *Koṭhīwālā* (stockist) of musical compositions. Naturally his son, Āṣīqa Alī Khān, knew all these compositions. Bhātkhaṇḍe engaged Āṣīqa Alī Khān as his

tutor and began learning *khyālas* and *sādarās* from him. Later Muhammada Alī Khan also came to Bombay. He was an artiste of Mānaraṅga tradition, and as has already been said, had a very large repertoire of compositions, particularly of *khyālas* and *sādarās*.

Bhātkhaṇḍe learned about 300 *khyālas* and *sādarās* from these masters and recorded them in notation with proper *tāla* marks.

He also collected a few *khyālas* of Gwalior tradition from Gaṇapati Rao Bhilavadīkara. Later Ekanātha Paṇḍita, younger brother of Śaṅkara Rāo Paṇḍita of Gwalior, also taught him 300 to 400 *khyālas* of Gwalior tradition. He reduced them to notation and later revised them in consultation with Rājā Bhaiyā Poochawāle of Gwalior.

It is not only *khyālas* that Bhātkhaṇḍe collected from various sources. He also collected nearly two hundred authentic *dhruvapadas* and *dhamāras* at Rāmapura. He had become a close friend of Rājā Nawāb Alī of Akbarpura (U.P.). Rājā Nawāb Alī introduced him to the Nawāb of Rāmpur (U.P.). The Nawāb was an excellent musician and had learned many *dhruvapadas* and *dhamāras* from his *ustāda* (teacher), Vazīra Khān. Prince Sādata Alī Khān, a cousin of the Nawāb, had also learned many *dhruvapadas* and *dhamāras* from Muhammada Alī Khān, the last male descendant of Tānasena's line. Muhammada Alī Khān used to stay at Rāmapur for about six months and for another six months at Gidhaura (a *zamindārī* estate in Bihāra). Sādata Khān Sāhib (popularly known as Chammana Sāheb) was also an expert player on *ṣvara-śrṅgāra*. Rājā Nawāb Alī also used to come and stay at Rāmpur when Muhammada Alī was there and used to learn *dhruvapadas* and *dhamāras* (*horīs*) from him.

Thus Rāmpur had become the most important centre of Hindustānī music. Here had gathered the best representatives of the *Seniyā gharānā* (Tānasena's family and tradition) and there were excellent experts of Hindustani music like Prince

Sādātā Khān (Chammanā Sāheb), the Nawāb himself and Rājā Nawāb Alī.

Bhātkhaṇḍe seized this opportunity of discussing with these experts the theory of Hindustānī music and learned some the out-of-the-way *rāgas* which Vazīrā Khān and Muhammada Alī knew.

Bhātkhaṇḍe was particularly anxious to collect the *dhrupadas* and *dhamāras* of which Vazīrā Khān had a great stock. But Vazīrā Khān was not prepared to part with the precious treasure of his ancestors. Bhātkhaṇḍe hit upon a plan for getting these masterpieces. He requested the Nawāb to accept him as his pupil and teach him *dhrupadas* and *dhamāras*. The Nawāb considered it a privilege to have such a musician and musicologist as his pupil and readily conceded to his request. A formal ceremony was held in which the Nawāb initiated Bhātkhaṇḍe as his pupil. The Nawāb did teach a few *dhrupadas* to Bhātkhaṇḍe, but he could hardly find time to teach him. So he asked his teacher Vazīrā Khān to teach him. At the same time, Bhātkhaṇḍe persuaded the Nawāb to get all the *dhrupadas* and *dhamāras* of Vazīrā Khān recorded in notation. Though Vazīrā Khān was the teacher of the Nawāb, he was also an employee of the State. The Nawāb asked Vazīrā Khān to allow Bhātkhaṇḍe to record his *dhrupadas* and *dhamāras* in notation. Much against his will, Vazīrā Khān yielded.

So Bhātkhaṇḍe was able to collect a large number of *dhrupadas* and *dhamāras* that Vazīrā Khān and Muhammada Alī knew.

Later when Bhātkhaṇḍe started the Marris College of Hindustani Music at Lucknow, he was able to collect a number of *thumaris* from Qadara Piya's son.

His tours in search of old manuscripts on music

Bhātkhaṇḍe took an extensive tour of various parts of India in search of manuscripts on music. He also met musicolo-

gists and musicians wherever he went. In 1889-90, he visited Haiderābāda (Sindh), Śikārapura and Lahore. In 1896, he visited Surat, Broach, Barodā, Navasari, Ahmedabad, Rājakota, Wankāner, Jāmanagara, Junāgarha and Bhāvanagar.

In 1904, Mrs. Dhaklībāī Sukathankara proposed going on a pilgrimage to the holy places in South India. She requested Bhātkhaṇḍe also to accompany the party. He readily agreed, because this gave him an opportunity of coming in contact with the musicians and musicologists of the South and of collecting manuscripts on music.

In this tour to the South, Bhātkhaṇḍe visited Madras, Tanjore, Madurai, Elāyapuram, Bangalore and Mysore.

At Elāyapuram, he met Śrī Subram Dīkṣitāra who was a descendant of Govinda Dīkṣitāra and Venkaṭamakhi, the author of *Caturadandī-prakāśikā*. He acquired from Subram Dīkṣitāra the manuscript of *Caturadandī-prakāśikā*. He was also able to get Rāmāmātya's *Svaramela-kalānidhi* and Tulajendra's *Saṅgīta-Sārāmṛta* and copied them himself.

On his return to Bombay, he got all these books printed and published.

Bhātkhaṇḍe made another tour to the East in 1907 in the company of Mrs. Sukathankara and her children. This time he visited Calcutta, Jagannātha Puri, Vijayanagara, Nāgapura and Haiderābāda (Deccan). At Calcutta, he met Rājā Sir Sourindra Mohana Tagore and had long discussions with him on certain aspects of Indian music. Rājā Sir S.M. Tagore was greatly impressed by his learning and became his friend.

At Vijayanagara, he met a few scholars who were interested in music. At Haiderābāda, he met Kāśinātha Śāstri, Appā Tulasī and a number of professional musicians, viz., Ghulāma Ghore, Umārāo Khān, Abdula Karīma Khān, Muhammada Siddiqi and the *dhruvapada* singer Murāda Khān.

He explained to Appā Tulasī the outline of the theory of

Indian music that he had formulated on the basis of the practical aspect of the music in vogue. On return to Bombay, Bhātkhaṇḍe sent his *Śrīmallakṣya-Saṅgītam* to him, and Śrī Appā Tulasī composed his own couplets of the definitions of the various *rāgas* as explained in *Śrīmallakṣya-saṅgītam*. On the basis of this book of Bhātkhaṇḍe, Appā Tulasī wrote *Saṅgīta-Śudhākara*, *Saṅgīta-Kalpadrūmāṅkura* and *Rāga-Candrikā* in Saṁskṛta and *Rāga-candrikā-sāra* in Hindi.

In 1908-09, he visited Jabalapur, Allahābād, Banāras, Agra, Delhi, Mathurā, Jaipura, Bīkāner and Udaipura.

He met famous musicologists such as Pītamālāl Gosāī of Allahābād, Gaṇeśī Lāl of Mathurā and Pannālāl Gosvāmī of Delhi. He also heard a number of famous *ustādas* (maestros), such as Zākir-ud-dīna Khān and his brother Allāh Bande Khān at Udaipura. Bhātkhaṇḍe was greatly impressed by their unique style of *ālāpa*.

At Allahābād, he met Paṇḍit Śrī Kṛṣṇa Josī through whose efforts he secured a copy of Locana's *Rāga-taraṅgīnī*.

Works

By his study of the ancient texts, Bhātkhaṇḍe had come to the conclusion that a great change had taken place in the ancient system of music described in Bharata's *Nāṭya-Śāstra* and Śārṅgadeva's *Saṅgīta-ratnākara* and it was difficult to establish a link between the ancient *Jāti-gāyana*, *Grāma Rāgas* etc., and the modern *rāga* music.

He discussed the ancient texts with all the musicologists whom he met. No one, he thought, could throw a light on the connexion between the ancient and the modern system of music.

He, therefore, came to the conclusion that the best thing to do was to systematize the living current music.

1. He, therefore, systematized the theory of the living music and gave a clear-cut definition of the various *rāgas* of Hindustani music in his first important work, *Śrīmallakṣya-*

Śaṅgītam, which he wrote in Saṁskṛta under the pseudonym of *Catura Paṇḍita*. This was published in 1910. In this book, he describes the *rāgas* only in terms of twelve notes.

2. He wrote an exhaustive commentary in Marāṭhī on *Śrīmāllakṣya-Śaṅgītam*. This was his *magnum opus* and was published in four volumes. The first volume was published in 1910 soon after the publication of *Lakṣya-Śaṅgītam*.

All the four volumes put together contain 2,500 pages of solid matter on the theory of Hindustani music. They have now been translated in Hindi.

3. In 1909-10, he published *Svara-mālikā* which contained *saragamas* (solfa names of the notes) set to *tāla* of the various *rāgas* which he had classified under ten parental modes known as *Thātas*.

4. In 1910, he edited and published *Rāmāmātya's Svaramela-Kalānidhi*.

5. In 1910-11, he published *Śaṅgīta-pārijāta-praveśikā*, a commentary in Marāṭhī on the *Śvarādhyāya* (the chapter on notes) of *Śaṅgīta-pārijāta* and *Rāga-vibodha-praveśikā*, a commentary in Marāṭhī on the *Svarādhyāya* of *Rāga-vibodha*.

6. In 1911, he got a Gujarati translation of *Śaṅgīta-ratnākara* and *Śaṅgīta-darpana* published. The former was translated by his friend Ratansī Līlādharma and the latter by his pupil Vādīlāla Śivarāma.

7. In 1911, Ṭhākura (later Rājā) Muhammada Nawāb Alī Khān of Akbarpura (U.P.) sent Nazīra Khān (known as Kāle Nazīra) to Bhātkhaṇḍe to learn his *Lakṣya-śaṅgīta-paddhati* and the *Lakṣana-gītas* composed by him. Nazīra Khān took notes in Urdu for the use of Ṭhākura Nawāb Alī Khān. On the basis of these notes, Ṭhākura Nawāb Alī published *Mārifun-naghamāta* in Urdu.

8. In 1911, Bhātkhaṇḍe edited and published *Aṣṭottara-sata-tāla-lakṣaṇam*.

9. In 1911-12, he published his musical compositions

known as *Lakṣaṇa-gītas* (songs giving the main features of each *rāga* in notation) in three parts containing about 110 of these *gītas*. He had composed about 250 *lakṣaṇa-gītas*, most of which were published in *Gīta-mālikā* series and later in *Kramika-pustaka-mālikā*.

10. In 1912, he published *Rāga-Kalpadrumāṅkura*, *Samgīta-rāga-candrikā*, *Samgīta-candrikā-sāra*, and *Samgīta-sudhākara*, written by his friend Appā Tulasī of Haiderābāda (Deccan)—all based on Bhātkhaṇḍe's *Śrīmāllakṣya-samgītam*.

11. In 1912, he also published *Sadrāga-candrodaya* written in Saṁskṛta by Puṇḍarīka Viṭṭhala, a treatise dealing largely with Hindustani music.

12. In 1914, he published the second and the third volumes of *Hindustānī Samgīta-Paddhati* in Marāṭhī, the *Rāga-mālā* and the *Rāga-maṅjarī* of Puṇḍarīka Viṭṭhala, the *Rāga-lakṣaṇam*, and *Cattvārīṇśata-śata-rāga-nirūpaṇam* and *Abhinava-tāla-maṅjarī* written by Appā Tulasī of Haiderābāda (Deccan).

13. In 1918-19, he published *Hṛdaya-kautuka* and *Hṛdaya-prakāśa* of Nārāyaṇadeva, *Rāga-taraṅgiṇī* of Locana Kavi, *Rāga-tattva-vibodha* of Śrīnivāsa, *Sugama-rāga-mālā*, *Caturdaṇḍī-prakāśikā* of Vyaṅkaṭamakhi, *Anūpa-Samgīta-ratnākara*, *Anūpa-Samgīta-vilāsa* and *Samgīta-Anūpa-Aṅkuśa* of Bhāvabhaṭṭa, *Samgīta-Kaumudī* of Śrīkaṇṭha and *Samgīta-Sārāmṛtoddhāra* of Tulajendra.

14. In 1918, he had read a paper in English at the All India Music Conference at Delhi. Later it was published in a book under the title "A Short Historical Survey of the Music of Upper India".

15. In 1919-20, he published *Abhinava-rāga-maṅjarī* giving in Saṁskṛta couplets the notes used in the various *rāgas* of Hindustani music.

16. He published a series of monthly publications, named *Gīta-mālikā* which contained traditional compositions (*dhruvapadas*, *khyālas*, *tarānās*, *sādarās*, *bhajans*, etc.) and his own compositions and his *lakṣaṇagītas*. Twenty-three parts of

this series were published. These series were, however, discontinued as these compositions and many more were included in *Kramika Pustaka-mālikā*.

The first part of *Kramika Pustaka-mālikā* was published in 1919, the second in 1921, the third in 1928, the fourth in 1932. The fifth and sixth parts were also ready, but were published after his death.

17. He published the fourth volume of *Hindustānī Saṁgīta-paddhati* in 1932.

18. The Marris College of Hindustani Music started publishing a quarterly journal named *Saṁgīta* in 1930. In this journal, Bhātkhaṇḍe published a Hindi work known as *Nāḍōdadhi* written by Pūrṇa Kavi, a Paṇḍita of Humāyūn.

He also contributed a series of articles in English in this journal which was later published in a book form in 1940 under the title "A Comparative Study of Some of the Leading Music Systems of the 15th, 16th, 17th and 18th Centuries"

Organization of Music Conferences

1. He organized the first All India Music Conference in 1916 at Baroda under the patronage of His Highness Sir Sayājī Rāo, Mahārāja of Baroda. Important musicians and musicologists of both Hindustani and Karnatic music attended this Conference. It was a Conference in the real sense of the word, for papers were read and discussions were held, and debatable points in some *rāgas* were settled.

2. The second All India Music Conference was held in December, 1918 at Delhi under the Presidentship of His Highness the Nawāb of Rāmapura. At this Conference, it was proposed to establish a Central Academy of Hindustani Music at Delhi. A scheme for this purpose was also prepared. Unfortunately, the scheme could not materialize. There was, however, a useful discussion of the varieties of certain *rāgas* and certain satisfactory conclusions were arrived at. Bhātkhaṇḍe

incorporated these conclusions in the fourth part of his *Hindustani Saṃgīta-Paddhati*.

3. The third All India Music Conference was held at Banārasa in 1920. Discussions could not be held here owing to the obstructive attitude of the musicians.

4. The fourth and the fifth All India Music Conferences were organized in 1924 and 1925 at Lucknow. In these Conferences also, Bhātkhaṇḍe could not succeed in persuading the musicians to have free and frank exchange of views about certain important problems of Indian music.

As a teacher and educationist

1. Bhātkhaṇḍe started teaching music as an honorary teacher at the *Gāyana Utejaka Maṇḍalī* in Bombay. Nazīra Khān, a good professional musician, was a teacher there. He was greatly impressed with the researches and particularly the *lakṣaṇagītas* of Bhātkhaṇḍe. He learned these songs and taught them to his pupils. Bhātkhaṇḍe also gave an idea of his researches to the advanced pupils of the Maṇḍalī.

2. On Bhātkhaṇḍe's suggestion, the Bombay Municipality introduced music as a subject in its primary schools. The Bombay Municipality requested Bhātkhaṇḍe to train the music teachers whom it had appointed. Teachers' Training Classes were started at the *Gāyana Utejaka Maṇḍalī*, but in 1917 Paṇḍita Bhātkhaṇḍe had some difference with the new Management of the *Gāyana Utejaka Maṇḍalī*. So he resigned. A few others also resigned. They founded themselves into a new society, named *Śaradā Saṃgīta Maṇḍala*. Paṇḍita Bhātkhaṇḍe took charge of the music classes of this Maṇḍala as an honorary teacher. The classes of this Maṇḍala were held at the Good Life League, near Flora Fountain, Fort, Bombay.

3. Rājā Nawāb Alī deputed a professional musician, Kāle Nazīra Khān, to learn *lakṣaṇa-gītas* from Bhātkhaṇḍe. He came to Bombay and stayed for some time. Bhātkhaṇḍe taught him his *lakṣaṇa-gītas* which Kāle Nazīra Khān taught to his pupils.

4. In 1916-17, the Baroda State Music School was re-organised under Bhātkhaṇḍe's directions. Hirjī Bhāī Doctor, who had taken good training in instrumental music, was appointed its Principal. Ustāda Faiyāza Khān, the State musician of Baroda, was its Visiting Professor and his pupil Atā Husaina Khān and Ustāda Nisāra Husaina Khān of Badaun were also on the teaching staff of this institution for some years. The school has now become a big college and is affiliated to the M.S. University of Baroda.

5. In 1917, His Highness Mahārāja Mādhava Rāo Sindhiā of Gwalior invited Bhātkhaṇḍe to Gwalior and requested him to draw up a scheme of a Music School to be started at Gwalior. Bhātkhaṇḍe prepared a detailed scheme indicating the courses of studies, method of training, system of examinations, etc. About six selected musicians of the state were sent to Bombay to receive training from Bhātkhaṇḍe in the system of teaching according to his notation. In 1918, the Mādhava Mahā Saṁgīta-Vidyālaya was opened in Gwalior with Rājā Bhaiyā Poochhawāle as its Principal. It is now affiliated to Jiwājī University, Gwalior.

6. With the assistance of Rāi Umānātha Balī and Rāhi Rājeśwara Balī of Dariyābāda (U.P.), Paṇḍit Bhātkhaṇḍe opened the Marris College of Hindustani Music in 1926 in Lucknow with Mādhava Rāo Jośī as its Principal. Bhātkhaṇḍe's most brilliant pupil, S.N. Ratanjaṅkara, was appointed as Professor. A few other vocalists and instrumentalists and a dance teacher were also appointed on the staff. Later S.N. Ratanjaṅkara became the Principal of the College and continued to work in this capacity till he went to Indirā Kalā Saṁgīta Viśvavidyālaya, Khairagarha as its Vice-Chancellor in 1956.

Bhātkhaṇḍe's graded books known as *Kramika Pustaka-Mālikā* were prescribed for this and other music institutions opened under the guidance of Bhātkhaṇḍe.

The Marris College of Hindustani Music is now named after Bhātkhaṇḍe.

Bhātkhaṇḍe used to visit all the above institutions at least twice a year.

As a composer

Bhātkhaṇḍe was not only a musicologist and educationalist, he was also a great composer. He composed nearly 300 *svara-mālikās* (solfa names of notes set to *tāla*), 250 *lakṣaṇagītas* (songs giving definitions of *rāgas*), nearly hundred *dhruvapadas* and *dhamāras* and about the same number of *khyālas* and a few *sādarās*. He composed some of the *lakṣaṇagītas* in the name of Hararaṅga as a mark of respect for his teacher Muhammada Alī of Jaipura who used to compose under that name. The rest he composed under the pseudonym of Catura.

Every composition of his is not only aesthetically beautiful, but also gives an insight into the ethos of the *rāga* in which the song has been composed.

As a critic

Bhātkhaṇḍe had a penetrating intellect. He was not prepared to accept any thing merely on authority, unless there were convincing reasons to support a statement. He had the spirit of a genuine research scholar. He ransacked the entire musical literature of the country and has critically discussed the *pros* and *cons* of every theory in the four volumes of his *Hindustānī Saṁgīta-paddhati*.

By his incisive logic and convincing arguments, he swept clean all the abracadabra that had gathered round Hindustani music, carefully systematized the prevailing music and gave to posterity a clear-cut account of the glorious heritage of this great art.

Last years of his life

Bhātkhaṇḍe had been suffering from blood pressure for a number of years. In 1933, he was struck with paralysis and was bed-ridden for three years. He expired on 19th September, 1936.

Concluding remarks

Bhātkhaṇḍe was a versatile genius. He combined so many roles in himself—that of a composer, a musicologist, a teacher, an organiser, a collector of traditional compositions, a research scholar and a critic. His published works on theory amount to nearly 3000 pages and on practical music to nearly 3350 pages. It appears impossible for one man to do so much in one lifetime and yet Bhātkhaṇḍe succeeded in achieving the impossible. It is difficult to find another instance in the entire history of the musical literature of the world where one single individual has done so much for the cause of music.

Appā Tulasi

He was both a performer and musicologist of the 20th century. He was a *dhruvapada* singer and was employed in the court of the Nizām of Haiderābāda. He was an excellent Saṁskṛta scholar and could compose verses in Saṁskṛta with facility. When Paṇḍit Bhātkhaṇḍe met him in Haiderābāda, he was greatly impressed with his works, and on the basis of Bhātkhaṇḍe's writings, he wrote *Samgīta-sudhākara*, *Rāga-Kalpadrumāṅkura*, *Rāga-candrikā* and *Abhinava-tāla-mañjari* in Saṁskṛta verses and *Rāga-candrikāsāra* in Hindi. These books were published by Bhātkhaṇḍe.

He passed away in about 1920.

Rājā Nawāb Alī

He was the Tāluqdār of Akbarapura estate in Sītāpura district (U.P.). He was deeply interested in music. He learned music mostly from Nazīra Khān. Having learned of the reputation of Paṇḍit Bhātkhaṇḍe, he carried on correspondence with him and later sent Nazīr Khān to him in Bombay. Nazīr Khān took notes in Urdu on the basis of which Rājā Nawāb Alī wrote *Mārīfun-naghṁāt* (Pt. I). Nazīra Khān also learned many *lakṣaṇagītas* from Bhātkhaṇḍe and taught them to Rājā Nawāb Alī. He has incorporated some of the *lakṣaṇagītas* in his *Mārīfunaghṁāt* (Pt. I). Later Rājā Nawāb Alī learned many

dhruvapadas and *dhamāras* from Muhammada Alī, the last male descendant of Tānasena. Rājā Sāheb has published many of these *dhruvapadas* and *dhamāras* in notation in the second and third parts of his *Mārīfun-naghṃāt*.

He played *sūtāra* for a few years but gave it up. He was an excellent player of harmonium.

He helped Paṇḍit Bhātkhaṇḍe a great deal in establishing the Marris Music College at Lucknow. He passed away in A.D. 1935.

Dattātraya Keśava Jośī

He was another good musicologist of Hindustani music. In A.D. 1896, while he was working as a teacher in Nūtana Marāṭhī Vidyālaya, Poona, he started learning practical music and studying the old music texts in Saṃskṛta.

In 1905, he became the honorary Secretary of the Poona Gāyana Samāja. He learned practical vocal music from Gaṇapati Buā Bhilavadīkara for seven years.

In 1912, he sent about 400 songs of Gwalior tradition in notation to Paṇḍit Bhātkhaṇḍe. These he had learned from Gaṇapati Buā Bhilavadīkara.

He contributed several articles on musical topics. e.g., *Rāga-tāla*, *Samgīta*, etc. for the *Mahārāṣṭra Śabda-Kośa*.

He worked as a lecturer in the theory of music in the Hinganaghāta University in an honorary capacity for two years. He prepared a syllabus of music for the same university. He was also a member of the Board of Studies in the Karve University.

In 1920, he edited the *Kramika Pustaka-mālikā* of Paṇḍit Bhātkhaṇḍe.

He worked as an honorary teacher in the Marris Music College for two years.

He also wrote *Rāga-kośa* and *Hindustānī-Samgīta-Prakāśa*.

He passed away in about 1936 or 1937.

Mangeśa Rāo Telaṅga

He was born in Bādā, a village near Karavāra on August 25, A.D. 1859.

He studied Marāṭhī, Saṁskṛta, Kannada and English and had a fairly good command over all these languages.

In 1881, he was employed as a clerk in the Bombay High Court and rose to the position of Assistant Registrar of the High Court in 1910. He retired from service in 1914.

While he was in Bombay, he learned *viṇā*, but his special field was musicology. In 1942, he edited the *Samgīta-ratnākara* of Śārṅgadeva for the Ānandāśrama publication series. He also edited *Samgīta-makaranda* which was published by the Baroda Oriental series.

He published an informative article on the "Ancient Saṁskṛta Works on Indian Music and its present practice" in the Calcutta Oriental Journal in 1936. In this article, he pointed out that the current *rāgas* do not tally with those described in the ancient Saṁskṛta works.

He wrote many articles on music and presented all his writings to the Bhandarkar Oriental Research Institute, Poona.

In the last few years of his life, he lived at Karavāra (in Kannada) and expired there at the age of 90 in 1949.

Sulemāna Khān

He was the grandson of Bade Muhammada Khān. He learned *khyāla* from Rajab Alī, and rose to be a reputed *khyāla* singer. He was particularly famous for his *tānas*. He passed away in the first half of the twentieth century.

Mehdī Husain Khān

He was a resident of Gwalior, the son of Gule Imāma Khān and thus the grandson of Miyān Hassū Khān. He was an excellent *khyāla* singer and a true representative of the Gwalior style. He passed away in A.D. 1920.

Banne Khān

Haddū Khān, the great *khyāla* singer had come to Gwalior from Lucknow and was appointed as court-musician by Jayājī Rāo Sindhiā.

A poor Muslim boy, named Banne Khān, had come to Gwalior those days. He attracted the attention of Haddū Khān who took kindly to him, kept him at his own residence and bore all his expenses. He used to play on *tamburā* whenever Haddū Khān sang. By his personal devotion and service, Banne Khān endeared himself to Haddū Khān to such an extent that he treated him like his son and was thinking of adopting him as his son. Meanwhile Haddū Khān was blessed with a son. Haddū Khān still had the same affection for him and began teaching him music.

He taught him *khyāla* unreservedly and in course of a few years, Banne Khān rose to be a great *khyāla* singer. Haddū Khān got him married and he settled down in a separate house. He used to be invited at several places for performance and also to teach a few pupils. Thus he had an independent source of income.

He had a good stock of *khyālas* in different *rāgas* and was very particular about tunefulness both in songs and *tānas*.

After a few years, he went to Haiderābāda (Deccan) and settled down there. He passed away in Haiderābāda in about A.D. 1910.

Nisāra Husaina Khān

Natthe Khān was the cousin of the famous singer of Gwalior, viz., Haddū Khān. He had no son. He adopted as his son Nisāra Husaina Khān, who was the son of Haddū Khān's wife's sister.

Natthe Khān was a great *khyāla* singer. He was the music teacher of Mahārāja Jayājī Rāo Sindhiā. He was known as *Koṭhīwālā* (a stockist of songs). He had particularly a splendid repertoire of *trivaṣ* and *tarānās*. Probably no one in the country had so many *vilambita tarānās* (*tarānās* in slow tempo)

as he. In *khyāla* also he was second to none. He taught all these to Nisāra Husaina Khān. Nisāra Husaina had a sweet and powerful voice and phenomenal memory. He, therefore, mastered only in a few years all that Natthe Khān taught him and rose to be a great musician.

He had also learned Saṁskṛta and Marāṭhī. He used to recite verses from *Bhāgavata* and *āryās* of the Marāṭhī poet, Meropanta, faultlessly. Joṣī says in his *Samgīta Śāstrakāra va Kalāvanta Yāñcā Itihāsa* that he used to put on the sacred thread like a Brāhmaṇa and used to say that in the next life he would take birth in a Brāhmaṇa family.

Those who knew him personally quote many instances of his remarkable feats of memory. To give one instance, he could name all the railway stations between Gwalior and Poona without committing a single mistake.

He was employed as a court musician by Jayājī Rāo Sindhiā, but during the reign of Mādhava Rāo Sindhiā, his salary was reduced only to rupees fifty per month as a measure of economy. He, therefore, left the service in the Mahārāja's court.

After leaving the Gwalior *darabāra* service, he met Viṣṇu Paṇḍita, the father of Śaṅkara Paṇḍita and related to him the whole incident. Viṣṇu Paṇḍita requested him to stay with him and teach his son music. He agreed and taught music to Śaṅkara Paṇḍita for nearly five years. Śaṅkara Paṇḍita rose to be the greatest *khyāla* singer of Gwalior. Nisāra Husaina used to tell people, "If one wants to know how I sang in my youth, he had better hear Śaṅkara Paṇḍita"

Later he left Gwalior and went to Mādhava Rāo Pātanakara of Bombay. There he took service in *Pātanakara Samgīta-maṇḍalī* and trained the musicians of that *maṇḍalī* (association). Afterwards he joined Nāṭyakalā Company and trained musicians of that Company. One of the actors of this Company, viz., Gopāla Rāo Marāṭhe, derived the greatest benefit from his training and acquired great reputation as a singer.

He had a great range of voice and like his teacher Nathe Khān had a remarkable repertoire of songs, each syllable of which he remembered till the last moment of his life. He could sing *dhruvapada*, *dhamāra*, *khyāla*, *trivaṭa*, *tarānā*, *dādarā*, *bhajana* equally successfully. Particularly in *tarānā* in *vilambita laya* (slow tempo), he was peerless. Rāmabhāu, the famous Savāī Gandharva of Maharastra who had heard him, used to say, "In all my life I have never heard such impressive *tarānā* in slow tempo from any other musician of the country".

He trained Śaṅkara Paṇḍita, Rāmakṛṣṇa Buā Vajhe, Gopāla Rāo Marāṭhe and Bhāu Rāo Joṣī, all of whom rose to be first-rate musicians.

In the evening of his life, he returned to Gwalior and there passed away in about A.D. 1916.

Rahamata Khān

He was the younger son of Miyān Haddū Khān of Gwalior. He had a fair complexion and an imposing personality. His father taught him music with great care. He had a sweet and enchanting voice, and mastered both *khyāla* and *iappā* only in a few years.

In his younger days he went with his father to Jaipur and there gave a recital at the palace of Mahārāja Sawāī Rāma Singh of Jaipur. The Mahārāja was highly pleased and presented him with many precious gifts.

Soon enough he earned a reputation of being the best representative of the Gwalior style of *khyāla* singing.

After the death of his parents, he led a wayward life. The Mahārāja of Gwalior became displeased with him and he lost his job. He, therefore, left Gwalior and went to Banāras where he lived near the house of a Brahmin. Here he became addicted to opium. He went about singing in the streets and begging. Whatever he earned by begging he spent on opium.

During these days, Viṣṇupanta Chatre came to Banāras with his circus. Someone told him that a great musician had

come to the city from outside who went about begging in the streets. Chatre went to see him and found that it was his fellow-student, the son of his great *guru* (venerable teacher) Miyān Haddū Khān. With tears in his eyes, he said to him, "Brother, how have you come to such a pass? Come along with me. So long as I am alive, you will live with me like one of my brothers. I shall not allow you to pass your days in such a wretched condition". He brought him to his circus, gave him new clothes to wear and took him with himself to Maharashtra. There he bore all his expenses, encouraged him to practise music everyday for a few hours and arranged his recital at many places. His reputation spread throughout Maharashtra and he came to be known there as *Chūgandharva*, heavenly singer on earth. Rāmākṣṇa Bū Vajhe says in his *Samgīta-kalā-prakāśa*—"Once at Burhānapura, Nisāra Husain Khān, Rahamat Khān and Natthana Khān of Agra gave their recital one after the other at the same place. Rahamata Khān sang so well that Natthana Khan exclaimed—"It is useless for me to sing any more" (p. 164)."

The Mahārāja of Nepala organized a music festival in Nepala in A.D. 1899 to which all the great musicians of India were invited. In that festival Rahamat Khān was adjudged to be the best artiste. L.D. Joshi says in his *Samgīta Śāstrakāra va Kalāvanta Yāncī Itihāsa*—"Once in the drawing room of Kālurāma Bhāu Manasārāma of Poona there was a musical recital in which both Allādiyā Khān of Kolhāpur and Rahamat Khān participated. All the musicians and connoisseurs of Poona attended that recital. With one voice they acclaimed Rahamat Khān as outstanding" (p. 78).

Again in the same book Joshi says, "Once at the palace of Śrī Jamakhandī Sarakāra there was a recital in which both Abdula Karīm Khān and Rahmata Khān participated. Abdula Karīm Khān frankly confessed to my father: 'Rahamat Khān is the tiger of music. I am far below him. I know this full well. I participated in the recital only on account of the insistence of Devala Saheb'" (p. 78).

After the death of Viṣṇupanta Chhatre in 1905, his younger brother Kāśīnāthapanta Chhatre supported Rahamat Khān and treated him with utmost respect. After the death of Kāśīnāthapanta, Rahamata Khān was employed by Śrīmanta Kurundavādakara. In A.D. 1922 he passed away at Kurundavāda.

He was known as *Tāna Ke Kaptāna* (Captain of *tāna*). He was a brilliant star of the glorious galaxy of the Gwalior artistes. With his death disappeared a great tradition.

Ināyat Hussain Khān

His ancestors belonged originally to Sahasavāna. His father's name was Mahabūb Khān. He was born in 1849 in Lucknow. After the mutiny of 1857, his father went to Rāmapura. There he started learning music from Bahādur Husain Khān, one of the descendants of Tānasen. It is said that for nearly four years, Bahādur Husain taught him only *svara-jñāna* or the practice of singing solfa syllables and *rāga Gaudasāraṅga*. But he had acquired such a complete mastery over the notes that in one day's notice, he could sing *rāga Multānī* by a little change in the notes of some *tānas* of *rāga Gaudasāraṅga*.

In his youth, he started on a tour and came to Gwalior. There he stayed for a few years. Miyān Haddū Khān, the court musician of Gwalior state, seeing that he was a promising young man, gave his daughter in marriage to him. Ināyat Husain Khān was greatly impressed with Haddū Khān's style of singing *khayālā* and expressed his desire to learn music from him. Haddū Khān said, "I have given you my daughter, but this does not mean that I must also give you the music of my ancestors." Ināyat Husain Khān was greatly disappointed with this reply. He related this to his friend, Vaidyarāja (physician) Rāojī Buā Masūrakara. Rāojī was a friend of Haddū Khān. He hit upon a plan of transmitting Haddū Khān's music to Ināyat Husain Khān. He started learning vocal music from Haddū

Khān and taught whatever he learned to Ināyat Husain Khān. Ināyat Husain taught *sitār* to Rājī in return. Later on perhaps Haddū Khān began to teach him directly.

After a few years, Ināyat Husain was employed as a musician by the Nawāba of Rāmapura. Later he went to Alwara and then to Datiā. The Mahārājā of Nepāla invited him to Kāthmāṇḍu and he was there for a few years, teaching music to the members of the royal family. While he was there, the Mahārājā held a great music festival in 1899 and in consultation with Ināyat Husain Khān invited all the great musicians of India. This music festival was the first of its kind. Ināyat Husain Khān spoke highly of his brother-in-law, Rahamata Khān and Rahamata Khān's performance in that festival was adjudged to be the best. Precious presents were given by the Mahārājā to all the musicians that had been invited.

Ināyat Husain Khān was one of the best musicians of his time. He sang *dhruvapada*, *dhamāra*, *khyāla*, *ṭhumarī* and *ṭappā* equally well. He was particularly famous for his scintillating and intricate *tānas* and his impressive *tarānās*. In *ṭappā*, he was peerless. He was also a great composer. It is said that the famous *khyāla*, *āle nahī aulāda* in *Rāga Yamana* was his composition. His younger brothers, Alī Husaina Khān and Muhammada Husaina Khān learned music both from Bahādura Husain Khān and himself and rose to be great *viṇā* players. Alī Husaina Khān was employed as a *viṇā* player in the court of Gāikawāda of Baroda and Muhammada Husaina Khān in that of the Nawāba of Rāmapura.

From Nepāla, he went to Haiderābād at the invitation of Nizāma Mahabūba Alī Khān and lived there till the end of his life. He passed away in A.D. 1919.

Bhaiyā Balavanta Rāo

He was the son of a concubine of Mahārāja Sindhiā of Gwalior. He was deeply interested in music. He learned

playing *viṇā* from Alī Khān and became an expert in this art. He was also a good poet and had a number of compositions to his credit, some of which are still sung in Gwalior. He passed away in about A.D. 1925.

Bhaiyā Jośī

He was the son of the famous vocalist Vāsudeva Buā Jośī of Gwalior. He was well-versed in Saṁskṛta grammar and learned vocal music from his father. It is said that very few musicians could execute such intricate and impressive *bol tānas* as he.

He had an excellent repertoire of songs. He passed away in about A.D. 1920 in Bombay.

Viṣṇupanta Chatre

He was born in A.D. 1840 in his maternal grandfather's house in a village called Akalakhopara. His father Moropant was employed in a place called Jamakhidī.

Viṣṇupanta lived up to the age of nine or ten in his maternal grandfather's house. There was no good school there. He hardly received any education upto the age of ten. He was interested in playing with animals like cats, dogs and monkeys. He was also greatly interested in horse-riding. He would mount any horse he could get hold of in the village and make it gallop.

He had great fondness for music. In search of a music teacher, he came to Gwalior. Here he came in contact with Bāba Sāheb Āpte who had a great reputation for horsemanship. Bābā Sāheb Āpte took interest in Viṣṇupanta and taught him the art of horsemanship. He also put him in touch with Haddū Khān, the greatest vocalist of the time and at his request Haddū Khān began teaching music to Viṣṇupanta.

Viṣṇupanta did not have the gift of a good voice. So Haddū Khān did not take much interest in him. It is said that once Haddū Khān was going from Mathurā to Gokula in a

boat. Viṣṇupanta was also with him. The water in the Yamunā had risen; the boat went beyond the control of the boatman. Everybody in the boat was in great distress. Viṣṇupanta was determined to save the life of his great teacher. He threw his clothes and jumped into the river. He asked the boatman to throw the rope attached to the boat. He pressed the rope between his teeth and by vigorous strokes with hands brought the boat to the bank. Haddū Khān was greatly pleased, patted him on the back and said, "You have saved our lives. I shall now teach you the entire music that has been handed down to me by my ancestors." After returning to Gwalior, he started teaching him music along with his own son, Rahamata Khān. In course of time, Viṣṇupanta became proficient in this art.

He started a circus in which he achieved tremendous success. When he came to Banāras with his circus a few years after, he found Rahamata Khān in miserable plight. He took him along with himself and met all his expenses upto the end of his life.

He was very generous and arranged for the musical training of every student who was genuinely interested in it.

He passed away in March, 1906 at Indore.

Bālakṛṣṇa Buā Icalakarañjikara

Bālakṛṣṇa Buā's life is important in many respects. He was one of the first few who came from Maharastra to the North to learn classical music. He had to face tremendous difficulties in acquiring this art. On returning to Maharastra, he taught this art unstintingly to many pupils, some of whom rose to be top-ranking artistes of the century. He did all in his power to popularize classical Indian music.

He was born in A.D. 1849 in his maternal grandfather's house in a village called Bedaga, at a distance of about twenty miles from Icalakarañji.

His ancestors were residents of a village, Candūra, at a distance of about one hundred miles from Kolhāpur. They

belonged to the priestly class and earned their living from the fees that they got on the occasion of certain ceremonies or rituals. His father, Rāmacandra Bhaṭṭa, however, gave up this profession, learned music and earned his living by giving performances at various places. As he was moving about from place to place, he could not pay any attention to his son's education.

At the age of eight, Bālakṛṣṇa went with his mother to his maternal grandfather's house at Bedaga. After a year, his mother passed away. His uncle, Viṣṇu Bhaṭṭa, brought him to Icalakarañji. Here he was sent to a Marāṭhī school where he learned a little of Marāṭhī and Arithmetic. His uncle, Viṣṇu Bhaṭṭa, had adopted the profession of a priest. Whenever there was any ceremonious occasion in the village, his uncle used to send Bālakṛṣṇa to collect the fees. Thus he hardly found any time to devote to his studies. Whenever he expressed any desire for going to school, his uncle would chide him saying, "You wretch, don't waste your time in learning useless things. You should cram the necessary *mantras* which would be of use to a priest, and go to collect the fees on various ceremonious occasions". Bālakṛṣṇa had become sick of going from door to door in order to collect a few paise as fees. So one day he refused to go out for this purpose, saying, "I have not been born to collect fees from door to door". A ten-year old boy should refuse to carry out the commands his uncle! This was more than Viṣṇujī Bhaṭṭa could tolerate. He gave Bālakṛṣṇa a sound thrashing, saying, "It is only the learned that can think of some better profession. What can a block-head like you do except collecting fees from house-holders?". "It is only the learned that can think of some better profession. Then why should I not try to become an expert in some art?"—thought Bālakṛṣṇa to himself. So one day, while his uncle had gone out somewhere, Bālakṛṣṇa left his home in search of music.

He went to Viṣṇu Buā Jogalekara, a noted *kirtana-kāra* of Mahisāla. He was a friend of his father and Bālakṛṣṇa thought he would learn music from him.

Early training in music

Jogalekara was a Haridāsa. He knew some music and used to recite *kathās* (religious stories) interspersed with *bhajans* (devotional songs). Bālakṛṣṇa had the gift of good voice and was highly intelligent and so within two years he learned all the Jogalekar could teach him.

Bālakṛṣṇa's father had accepted service in the court of the ruler of a small estate known as Jata. Jogalekar took him to his father. There his father started teaching him *dhruvapada*. Unfortunately, his father passed away within a couple of years. Dafale, the ruler of Jata, had in his employ a musician named Alīdāta Khān. He asked Alīdāta Khān to teach music to Bālakṛṣṇa, but though Bālakṛṣṇa went to him regularly for about a year, he did not teach him a single song. He was now called by his uncle to Icalakarañji for the performance of the annual *śrāddha* of his father.

After performing the *śrāddha* ceremony of his father, he went to Kolhāpura to learn music from a well-known musician named Bhāūbuvā Kāgawādakara. Bālakṛṣṇa rendered all kinds of service to him and he taught him music for some time. One day Bālakṛṣṇa was slightly late in performing his daily round of service. So Bhāū Buā got furious and turned him out, saying, "Get away, I shall not teach you music any more. You will never be able to learn music". "Well Sir, I shall show you my face only when I have learned music", said Bālakṛṣṇa.

He left Kolhāpura, but did not know what to do. "Where to go next to learn music?" was the one thought that was uppermost in his mind. He came to Sāṅgalī where a great saint known as Anna Buā had come. He said, "Why do you wander about here? Go to the north, to Laṣkara (Gwalior)". Bālakṛṣṇa took the hint. He went to Paṇḍharapura, Śolāpura, Akkalakote, Tulajapura and finally reached Poona.

A dramatic Company had come to Poona, which was to go to Gwalior. He thought that he would accept an employment in the Company and thus would easily reach Gwalior with the

Company. He had already learned some music and so he easily got an employment in the Company. He started playing the part of the *Sūtradhāra* (the stagemanager). Vāmana Buā Kavaṭhekara, a friend of Bālakṛṣṇa's father, did not like his idea of accepting the job of an actor and proposed that he would take him to Devajāī Buā Parāñjpe, the famous court-musician of Yaśavanta Rāo Mahārāja Pavāra of Dhāra and arrange for his musical training under him. Bālakṛṣṇa readily accepted the proposal of Vāmana Buā and left his job in the dramatic company.

Vāmana Buā brought Bālakṛṣṇa to Dhāra and arranged for his musical training under the guidance of Devajāī Buā. Devajāī Buā was one of the top-ranking musicians. He had learned music for 36 years and was well-versed in *dhruvapada*, *dhamāra*, *khyāla* and *ṭappā*. Bālakṛṣṇa did all his household chores and Devajāī Buā was greatly pleased with him. He started teaching him in right earnest, but unfortunately for Bālakṛṣṇa, Devajāī's wife was a terrible lady who would not allow Bālakṛṣṇa to learn anything. Whenever he sat down to take his lesson, she would come and break the string of the *tambūra* and shut the mouth of her husband with her hands. Poor Devajāī was helpless. He used to go to a temple every evening and take Bālakṛṣṇa with him and teach him on the way. Things came to the breaking point one day. As Bālakṛṣṇa sat down to take his lesson, she came with a burning stick and yelled out, "Leave my house, you wretch, or else I shall set the whole house on fire". Bālakṛṣṇa felt very miserable. There was no way out. He had to take leave of his teacher with a heavy heart.

He now lost all hope of ever being able to fulfil his cherished aim of learning the divine art. He went to Banāras with a wandering mendicant who was kind enough to take him to Gwalior. There he approached the renowned musician, Vāsudeva Buā Jośī, and requested him to accept him as his pupil. He told him that he had already learned a few *dhruvapadas* and *ṭappās* from Devajāī Buā of Dhāra. There was

some old misunderstanding between Vāsudeva Buā Jośī and Devajī Buā. When Vāsudeva Buā came to know that Bālakṛṣṇa was a pupil of Devajī, he flew into a rage and said, "Since you have been a pupil of Devajī, I will never teach you music. Get away. Do not come anywhere near my house". "But I am determined to learn music from you and you alone", so saying, Bālakṛṣṇa left the place.

From Gwalior, Bālakṛṣṇa went to Gokula and Vṛndāvana and finally to Banāras. The Mahārāja of Vijayānagaram had come to Banāras at that time. Bālakṛṣṇa's recital was arranged before him by some friends. The Mahārāja was greatly pleased with his recital and offered him the post of his court-musician. But Bālakṛṣṇa politely refused the offer, saying, "I have yet to learn music and am in search of a *guru* (teacher)".

Bālakṛṣṇa again wandered about from place to place, but found no teacher. He reached Monghyer and now in sheer despair, he determined to fast and worship the *Devī* (goddess) near a temple who, he thought, would suggest to him the right *guru*. For two weeks he lived on the juice extracted from the leaves of a *Bela* tree near the temple, and prayed and prayed. He now became too weak even to extract juice from the leaves and for a week ate the leaves themselves. At the end of the third week, the *Devī* appeared to him in a dream in the guise of the wife of Devajī Buā who was responsible for his leaving Dhāra.

"Go to Kāśī (Banāras)", she said, "and the same Vāsudeva Buā Jośī who had turned you out will meet you there and start teaching you music." He woke up with great hope and followed this advice. Near Monghyer was a kind householder who gave him a shirt, a *dhōtī* and some money for the expenses of his journey.

Bālakṛṣṇa now trod his weary way to Banāras again. Having reached Banāras he learned that Jośī Buā had already arrived there a couple of days earlier and was staying with Śrī Āngre. Bālakṛṣṇa went there in the afternoon and fell at his feet. To his utter surprise, Jośī Buā said, "Let bygones be

bygoncs. Henceforth, I will teach you music." So saying, he took up the *tamburā*, tuned the strings and started teaching this *bhajana* (devotional song) in Marāṭhī, *Śrī Rāma lavakari tārī* (Oh Rāma, ferry me soon across life's ocean of misery). Bālakṛṣṇa's days of trial and tribulation were over and now he had regular lessons in music. He served his master in every possible way.

Vāsudeva Buā stayed at Banāras for a fortnight and during this period Bālakṛṣṇa learned four to five songs. He now left for Gwalior. *Vasanta* (Spring) festival was going on in Banāras during these days. Bālakṛṣṇa sang at several places and earned rupees one hundred and fifty. He also left for Gwalior now and having reached there offered at the feet of his *guru* all that he had earned to Banāras. Now began his regular course of training. His teacher would teach him for four hours every morning. He had no personal income of his own and lived on alms that he begged from door to door. In this way, he learned at his teacher's feet for full six years. He had now become an accomplished musician. He had imbibed the art of his teacher to such an extent that it became difficult for people to distinguish from a distance as to who was singing, Vāsudeva Buā Jośī or Bālakṛṣṇa Buā. In Gwalior, *Vasanta* (Spring) festival was celebrated with great *eclat* during those days and musicians were invited from various places to give a performance.

Once Vāsudeva Buā received an invitation from two places to give a recital. As the time for the recital was the same at both the places, he went to one of the places himself and sent Bālakṛṣṇa Buā to the other. As Vāsudeva Buā had finished his recital earlier, he thought he would go and find out how his pupil was performing. When he reached that place, he found that Bālakṛṣṇa was performing on the first floor where there was no space left for anybody to sit. So a crowd had gathered on the road and was listening to his recital from there. Vāsudeva Buā also joined the crowd. People in the crowd remarked, "How wonderfully Vāsudeva Buā Jośī is singing

tonight!" Vāsudeva's heart was filled with pride to find that his pupil had imitated his style to such an extent that it was difficult for people to distinguish between the two.

A few months after the above incident, Joṣī Buā advised Bālakṛṣṇa to go to Maharastra and get married. Mahārāja Scindia offered him rupees five hundred for his expenses. He laid all this money at the feet of his *guru* who gave him rupees fifty out of it for the expenses of his journey and accepted the rest.

After leaving Gwalior, Bālakṛṣṇa went to Dhavalapura and from there he went to Bombay. In Bombay, he met Muhammada Khān, the elder son of Haddū Khān of Gwalior. He asked him to accompany him on his musical tour. Bālakṛṣṇa said that he must have the permission of his *guru*. Muhammada Khān wrote a letter to Vāsudeva Buā seeking his permission which was readily granted. Both of them now went to Baroda where they stayed for a year. There he practised music with Muhammada Khān for eleven hours everyday—five hours in the morning from 6.00 a.m. to 11.00 a.m., six hours in the evening from 5.00 p.m. to 11.00 p.m. Both Muhammada Khān and Bālakṛṣṇa gave a recital before the Mahārāja of Baroda who persuaded them to accept the job of court-musicians, but they did not accept the offer and left for Bombay.

From Bombay, Bālakṛṣṇa went to Poona where he stayed for nearly five months. He had now become a seasoned performer. He had become an expert in three styles of vocal music. From his father he had learned *dhruvapada*; from Devajī Buā of Dhārā, he had learned *tappā* and some *khyāla* for nearly four years; from Vāsudeva Buā Joṣī of Gwalior, he had learned *khyāla* for six years. He gave a number of recitals in Poona which were highly appreciated.

From Poona, he went to Satārā where Mahārāja Ābā Sāheb heard his recital and was greatly pleased. He persuaded him to stay at Satārā as his court-musician. There he got married and stayed for a year. His *guru* came there now and

asked him to accompany him on a musical tour. With the permission of the Mahārāja of Satārā, he went with his *guru* to Dhāra, Indore and Ratlāma and came back to Gwalior. From Gwalior they went to Calcutta where they stayed for four months, and gave recitals at various places. They were invited by the Music Academy started by Sourindra Mohana Tagore. Their performance in this institution was remarkable. S.M. Tagore presented them a purse of rupees five hundred, a silver medal and a certificate.

From Calcutta, they went to Gidhaura, Darabhaṅgā and Betiā. Mahārāja Navalakiśore Singh and Ānanda Singh of Betiā were themselves great musicians. They appreciated Vāsudeva Buā Jośī and Bālakṛṣṇa Buā immensely and sang to them a number of *dhruvapadas* and *dhamāras* which greatly delighted these musicians. From Betiā, they went to Nepāla with a letter of introduction from the Mahārāja of Betiā.

In Nepāla, they stayed for three to four months and gave recitals at many places. But the climate of Nepāla did not agree with them. So they returned to Gwalior. On returning from Nepāla, Vāsudeva Buā Jośī fell a victim to diarrhoea which lasted for six months. Bālakṛṣṇa served his *guru* with all his heart and soul during his illness. He even washed his soiled clothes during this illness.

Vāsudeva Buā was greatly pleased with his service and calling him to his bedside said, "This is my blessing. In the whole of your life, your performance will never be a failure." So saying, he expired.

After his *guru's* death, Bālakṛṣṇa Buā left Gwalior and came to Bombay. He now determined to spread the knowledge of classical music and with this intention he started a *Gayāna Samāja* in Bombay for teaching music. His institution became so popular that men like Dr. Bhandarakara, M.C. Apte, Kunthe, Justice Telanga became its students. He also started a monthly journal, named *Samgīta-darpaṇa* in collaboration with Viśvanātha Rāmacandra Kāle, a famous *sitāra*-player. It

contained articles on the theory of music and some practical lessons. Bālakṛṣṇa resided in Bombay for more than a year. As he suffered from asthma, he left Bombay, for the climate of Bombay did not suit him. With his departure, *Samgīta-darpaṇa* became defunct.

He came to Poona where he lived for about four months and gave a number of recitals at many places.

From Poona, he went to Satārā and took service with the Mahārāja of Satārā as his court-musician.

Later, Mahārāja of Aundha was so greatly pleased with his performance that he requested him to become his court-musician. He stayed in the employ of Mahārāja of Aundha for seven or eight months. His asthma became more acute there. So he left Aundha.

Śrīmanṭa Bālā Sāheb, Mahārāja of Mirāj had got a wonderful prescription for asthma through some *faqir*. Rāmabhāū Chatre, a friend of Bālakṛṣṇa persuaded the Mahārāja to invite him to Mirāj for treatment. After obtaining the permission of the Mahārāja of Aundha, Bālakṛṣṇa came to Mirāj for treatment in 1887. The treatment did him immense good. Within three months, Bālakṛṣṇa was cured of this troublesome disease.

He now settled down in Mirāj as the court-musician of Mahārāja of Mirāj. Here he used to practice music for about five hours and teach it to a number of pupils for five to six hours everyday. He trained here about half a dozen musicians of all-India fame, eg., Paṇḍit Viṣṇudigambara Paluskara, Paṇḍita Gundobuā Ingle, Paṇḍita Ananta Manohara Jośī, Paṇḍita Yaśavanta Sadāśiva Mirāśi.

In 1898, a terrible plague broke out in Mirāj. At the invitation of the Mahārāja of Icalakarañjī, Bālakṛṣṇa went there and accepted appointment in that state. Here also he trained a number of pupils and his own son, Aṇṇā Buā who rose to be a first-rate musician.

His son, Aṇṇa Buā started a music school named *Gāyana-samāja* in 1916. A fairly good number of students had joined

the school and it was running quite successfully. After a few years, however, Aṇṇā Buā fell seriously ill. His father went to Kolhāpur, asked him to close the school and took him to Tāradāḷa for treatment. All kinds of treatment—Ayurvedic and Allopathic—were tried, but Aṇṇā Buā's health went on deteriorating and he expired. This was too great a grief for the old father to bear and only a few months after, Bālakṛṣṇa himself passed away in 1926.

His Contribution

Bālakṛṣṇa was the first Maharastriyan musician who after learning music at Gwalior, returned to Maharashtra and trained a number of pupils. He had learned *dhruvapadas* from his father for two or three years, *ṭappā* from Devajī Buā of Dhāra for nearly four years and *khyāla* from Vāsudeva Buā Jośī for six years. Thus he had acquired mastery over three important styles of Indian music, viz., *dhruvapada*, *ṭappā* and *khyāla*.

He had a passionate desire to spread the knowledge of classical music and trained a number of pupils in this art. This was his great contribution. He gave to the country great artistes like Ananta Manohara Jośī, Gundobuā Inṅale, Yaśvanta Sadāśiva Mirāśī and Paṇḍita Viṣṇudigambara Paluskara who made a Herculean effort in popularising classical music.

Śaṅkara Rāo Paṇḍita

He was another great luminary of the Gwalior school of Music. He was born in A.D. 1862. His father's name was Viṣṇu Śāstrī Paṇḍita. Viṣṇu Śāstrī had four sons. The eldest, Gopala, died while still a small boy. The other three, Gaṇapati Paṇḍita, Śaṅkara Paṇḍita and Ekanātha Paṇḍita were all interested in music. All of them had ample opportunities of hearing the stalwarts of the *khyāla* style of Gwalior, viz., Hassū Khān, Haddū Khān and Natthe Khān.

In the beginning, the three brothers learned music from Bālakṛṣṇa Buā, the elder, a pupil of Hassū Khān. The eldest of

them had a great attraction for painting, but the other two, viz., Śaṅkara Paṇḍita and Ekanātha Paṇḍita were deeply interested in music only. At the request of their father, Haddū Khān agreed to teach them music, but they could hardly learn from him for a year or two for Haddū Khān had a stroke of paralysis, and it became impossible for him to teach. Later, Nisāra Husaina Khān accepted them as his pupils. He now began to reside at Śaṅkara Paṇḍit's house itself. He was known as *Koṭhīwālā* (a stockist), for he had an enormous repertoire of *khyāla*, *caturaṅga* and *tarānā*. He himself had composed many excellent *tarānās*. He used to teach Śaṅkara Paṇḍita everyday for three to four hours and Śaṅkara Paṇḍita used to practice music for five to six hours everyday. Nisāra Husaina Khān taught him for six years. When Śaṅkara Paṇḍita's art reached maturity, Nisāra Husaina went to other places like Poona, Bombay etc. But whenever he came back to Gwalior, he gave lessons to Śaṅkara Paṇḍita. Nisāra Husaina used to say with pride, "If one wants to have a sample of how I sang in my youth, he would do well to listen to Śaṅkara Paṇḍita".

Now both Śaṅkara and Ekanātha Paṇḍita went to Dhāra to learn *ṭappā* from Devajī Buā. Ekanātha played on *viṇā* also.

Slowly Śaṅkara Rāo Paṇḍita's reputation began to spread throughout India. He began to receive invitations for recitals from important places like Jalandhara, Calcutta, Poona, Bombay, Jaipura etc. Chatrapati Bhāu Sāheb of Satārā, Mahārājas of Kṛṣṇagarh and Alwara offered him the post of a court-musician, but he thankfully declined all these offers. He used to sing before the deity in Viṭṭhala temple in Laṣkara (Gwalior) every morning and evening. He continued this practice for forty years.

He used to practice music for seven to eight hours everyday. He used to say in all humility, "In my whole life, I have been able to acquire command only on one *rāga*, viz., *Yamana*." He used to sing in the exact Gwalior style. He would sing the *sthāyī* and *antarā* of the song first, then *ālāpa* without words and with words, next *tānas* and finally *layakārī* and

bolatānas (*tānas* with words). He used to sing *tānas* with lightning speed, but each note could be distinctly marked. His voice moved freely in all the three registers. He had a wonderful command over rhythm and *tāla*.

His *guru*, Nisāra Husaina Khān passed away in 1916. In a year after his *guru's* death, he also passed away in 1917.

His Contribution

He trained a number of pupils, viz., Gaṇapati Rāo Guṇe, Rāmākṣṇa Telaṅga, Kāśīnātha Panta, Rājābhaiyā Poochawāle, Mahādeva Jośī and his own son, Kṛṣṇa Rāo Paṇḍita, all of whom rose to be excellent musicians.

In 1914, he started a Music College, named Gāndharva Vidyālaya in his own house where music was taught to all those who wished to learn it. After his death, the institution was named Śaṅkara Gāndharva Vidyālaya which is still being run successfully by his son, Kṛṣṇa Rāo Paṇḍita.

Bālāsāheba Gurujī

His ancestors had come to Gwalior from Maharastra ever since Ranojī Sindhiā established his kingdom at Gwalior.

His real name was Mādhava Rāo Moreśvara Kāle, but he was popularly known as Bālāsāheba Gurujī. He was a *Śiledāra* of the cavalry of the Gwalior state and was known as one of the trusted officers of the Mahārāja, Mādhava Rāo Sindhiā. He learned music from Haddū Khān, the famous *khyāla* singer of Gwalior.

His voice had a wide range and he could easily sing in three and a half octaves.

He gave recitals at many places, particularly Jalandhara and Poona. In Poona he stayed for three months in 1901, and gave a number of recitals there.

He trained a number of musicians of whom Nānū Bhaiyā Telaṅga was justly considered to be the best. He passed away in about 1919.

Nānū Bhaiyā Telaṅga

He was born on July 5, 1879 in Gwalior. His father's name was Ghodadeva Lokanātha Cotivāra. His real name was Nārāyaṇa Godadeva Cotivāra, but he was popularly known as Nānū Bhaiyā Telaṅga.

Nānū Bhaiyā was greatly interested in wrestling and music. His father was opposed to his learning music, but he was so deeply interested in it that he managed to learn it secretly without the knowledge of his father. At first he learned *dhruvapada* from Bhāū Kaviśvara Nāyaka for two years.

On one occasion, he heard *khyāla* from Bālāsāheb Gurujī and was so deeply impressed that he decided to learn *khyāla* from him. His cousin, Gaṅgādhara Rāmacandra, was working under Bālāsāheba. Nānū Bhaiyā approached Bālāsāheba with his cousin and requested him to accept him as his pupil. At first Bālāsāheba refused to teach him, for he used to stammer. "I do not stammer Sir, while singing", said Nānū Bhaiyā and so saying he took the *tamburā* and started singing *dhruvapada*. Bālājī was surprised to find that he did not stammer in the least while singing and accepted him as his pupil.

In a short time, he learned three hundred *khyālas* from Bālāsāheba. He went to a music conference with his *guru* and there impressed the audience so well with his recital that Bhagavāna Giri, Mahanta of Mānsara (Punjab) invited him a number of times and he toured in all the important cities of Punjab and Kāśmīr and gave a number of recitals there.

After the death of his wife, he left Gwalior and came away to Banāras. Here he stayed for two years and utilized this opportunity in learning *tappā* and some *ṭhumarīs*.

Thus Nānū Bhaiyā had acquired a good stock of nearly 200 *dhruvapadas*, 400 *khyālas*, 300 *ṭhumarīs* and 60 to 70 *tappās*.

His *guru* called him back to Gwalior and asked him

to re-marry which he did. After a few years, he came to Kanpur and settled down in that city. He was kind enough to teach the writer vocal music for six years. He trained a number of pupils of whom the following rose to be good musicians—Bhāu Sāheba of Gwalior, Kāśīnātha Marāṭhe, Śaṅkara Rāo Hardekara, Vināyaka Rāo Bhadore, Śaṅkara Rāo Topc, Mahanta Bhagavāna Giri, Gopāla Ananta Tāmhanakara.

He had a sweet and vibrant voice, had a good command over *tāla* and was an excellent performer. He was not known to fame, because he developed a peculiar disease. He used to fall into swoon before strong light—sunlight or electric light. Therefore, he could not go out anywhere. Those who wanted to hear him had to go to his residence in Kanpur.

In his old age, he used to get up at 3 a.m. and recite the *Gāyatrī mantra* seven thousand and five hundred times everyday. He passed away in Kanpur on 17th September, 1948.

Maulābakhśa

He was born in Bhivānī (Punjab) in 1833. He was both a great vocalist and a great *vinā*-player. He took his early lessons in music from his uncle, Imāma Khān and from Anavara Khān.

He very much wanted to learn from a well-known musician, Ghasīṭa Khān, but Ghasīṭa Khān never taught anything to anybody. He would not give anybody an opportunity even to hear him while he practised. He used to start his practice at midnight and asked his servant to sit outside and prevent everyone from coming in. Maulābakhśa contracted friendship with the servant and sat with him every night at the time of Ghasīṭa Khān's practice, and heard him sing carefully. He had a very retentive memory. When he went home, he would imitate Ghasīṭa Khān and would practically reproduce everything that he heard Ghasīṭa Khān sing.

Hearing Maulābakhśa's style of singing, people in the town began to say that now there is a second Ghasīṭa Khān in our midst. Ghasīṭa Khān also heard this remark and wanted to find out who this second Ghasīṭa Khān was. He found out that it was Maulābakhśa who had come to be known as second Ghasīṭa Khān. So one day he reached his house and heard him sing. "Who is your teacher?" he asked. "I am sorry, Sir," he said, "I am unable to give you his name, for he has asked me not to reveal his name to anybody." As Ghasīṭa Khān insistently pressed him to give the name of his teacher, Maulābakhśa said, "I can give you the name, provided you give me the promise that you would help me if my teacher gets annoyed." Ghasīṭa Khān gave the required promise. Then Maulābakhśa calmly announced the name of his teacher as Ghasīṭa Khān. Ghasīṭa Khān was flabbergasted. "What do you mean?" he said, "I have never taught you". Maulābakhśa had now to disclose the whole secret and told him how he had heard him every night on the sly and had thus picked up his style. Ghasīṭa Khān now accepted him as his regular pupil and taught him without any reservation.

After his teacher's death, Maulābakhśa went to the South. There he had an opportunity of giving a recital before the Mahārāja of Mysore. The Mahārāja was greatly impressed with his performance and appointed him his court-musician.

In order to learn *Samgīta-sāstra* (theory of music), he went to Tanjore and learned it from a Brahmin musician.

He was in Mysore for about a year. His reputation as a musician spread far and wide. Receiving an invitation from the Mahārāja of Barodā, he went there. He settled down at Baroda and started there a College of Music under the patronage of the Mahārāja. He passed away in A.D. 1896.

His Contribution

1. He was not only a great vocalist and *vīṇā*-player, but also a great teacher. He trained many pupils of whom he most famous was Ganapati Rāo Gopāla Rāo Barve.

2. He evolved an easy and expressive notation system and published some songs in this notation.

3. He started a Music College in Baroda where music was taught in accordance with his notation system.

4. He had learned Karnataka music also and set a few compositions in Karnataka *rāgas*.

5. He was open to new ideas and organized an ensemble of many Indian musical instruments.

Viṣṇudigambara Paluskara

Early Life

Viṣṇudigambara Paluskara was born on 18th August, 1872 on the auspicious day of *Nārāṇī Pūrṇimā* in Kurundawāḍa. Kurundawāḍa was a small state, 150 miles south of Poona. His father's name was Digambara Gopāla. The original surname of the Paluskaras was *Gaḍagila*, but one of the ancestors lived in the village *Palusa*. He adopted *Paluskara* as his surname. Since then his descendants came to be known as *Paluskaras*.

His father, Digambara Gopāla, was by profession a *kīrtanakāra*. *Kīrtana* is a religious discourse in which a religious theme is expounded and illustrated by means of stories from Indian mythology. The story is interspersed with *bhajan*s or devotional songs in simple *rāgas*. Young Viṣṇu and his brother, Gopāla, used to assist their father in his devotional songs. Viṣṇu had music in his blood. He had the gift of a very sweet and sonorous voice and received his first lessons in music from his father.

The Chief of Kurundawāḍa, Śrī Dāji Saheb Paṭawardhana took a good deal of interest in the education of Viṣṇu. He studied up to the sixth standard in the school.

An unfortunate incident proved to be the turning point in the career of young Viṣṇu. There is a place called Narasobācīwādī near Kurundawāḍa. On the *Dattājayanti* day, thousands of devotees used to gather at this place to celebrate

the anniversary of Dattātreyā. The anniversary was celebrated with great enthusiasm in Kurundawāḍa also. A good deal of fireworks used to be displayed during the celebration. Young Viṣṇu also took part in it. As luck would have it, a spark from a firework struck him squarely in the face, causing severe burns and damaging his eyes badly.

All efforts were made to restore his eye-sight, but without any success. There were some good doctors at Mīraj, a State situated a few miles from Kurundawāḍa. The Chief of Mīraj, Śrī Bālāsāheb Paṭawardhana, was a near relation of Śrī Dājī Sāheb Paṭawardhana. So Dājī Sāheb sent Viṣṇu to Mīraj for treatment, requesting the Chief of Mīraj to take personal interest in him. He put Viṣṇu under the treatment of his personal physician, Dr. Bhadabhade. Dr. Bhadabhade did his best, but he also failed to restore his eye-sight.

His future career became a problem. With impaired eye-sight, he could not continue his studies in the High School. He could not also adopt the career of his father, for a *kīrtanakāra* also has to study the *Purāṇas* and other devotional books to gather material for his *kīrtanas*. Viṣṇu used to sing devotional songs to Dr. Bhadabhade when he used to go to him for treatment. The doctor was greatly impressed with the sweetness and range of his voice. So he suggested to the Chief of Mīraj that the boy could learn music and become a musician. His father and the Chief of Kurundawāḍa were consulted. Both of them accepted Doctor Bhadabhade's suggestion. What appeared to be a curse for the boy proved to be a blessing in disguise for music.

Musical Education

The Chief of Mīraj took personal interest in Viṣṇu. He made arrangements for his board and lodging at his own expense and put him under the training of his court-musician, Bālakṛṣṇa Buā Icalakarañjikara. At the age of 15 in 1887 started the musical education of Viṣṇu.

It so happened that Viṣṇupante Chatre had brought one student named Abū Dīkṣita to Kurundawāḍa where Rahamata Khān was staying and put the boy under his training. The Chief of Kurundawāḍa used to inform the Chief of Mīraja every now and then what particular *rāga* and particular song were being taught to Abū Dīkṣita and the same *rāga* and so far as possible the same song were taught by Bālakṛṣṇa Buā to Viṣṇu. A sort of healthy competition started between the two teachers and Viṣṇu stood to gain out of this competition. Bālakṛṣṇa Buā taught Viṣṇu separately from his other pupils two to three hours everyday. Viṣṇu derived the fullest advantage from this individual attention and began to progress rapidly. In order to be able to execute the Gwalior style of straight and circular *tānas*, Viṣṇu had to take great pains. He started practising *alankāras* which enabled him to execute these *tānas* successfully. He used to learn the musical compositions for two to three hours from his *guru*, memorize the compositions for two to three hours and practise the compositions he had already learnt for two to three hours every day. Later, he started practising eight to nine hours every day.

For a couple of hours every day, he used to do the household chores of his *guru*, including petty work like sweeping the floor, washing the clothes, cutting out wood to serve as fuel for the *guru's* kitchen, etc.

He continued learning music from Bālakṛṣṇa Buā for nine long years.

One thing that pained him greatly was the discriminative treatment that was meted out to musicians. He observed that in all social functions his *guru* was not invited simply because he was a musician, even though he himself was invited because he was treated as a member of the Chief's family. He vowed within himself that he would do his very best to raise the status of musicians. He was seriously thinking of going out of Mīraj and serving the cause of music. One day matters came

to a head. He was going out for a walk with his *guru*. The Chief of Mīraj who was passing by in a carriage stopped it and asked Viṣṇu to accompany him in it, but left his *guru*, Bālakṛṣṇa Buā, to trudge his weary way. Viṣṇu could not refuse to carry out the wishes of the Chief, but it was very galling to him to see that his *guru* was not given a lift simply because he was a state musician. Another incident of this kind wounded Viṣṇu's feelings deeply. In an inaugural function of a factory in Mīraj, all the officers of the State and the elite of the town were invited. The only person to be left out was Bālakṛṣṇa Buā.

Viṣṇu now decided to quit Mīraj. He knew that if he put this proposal to the Chief, he would not allow it, nor would his *guru* approve of it. So he decided to slip away from Mīraj without anyone's knowledge. The main difficulty was financial. He had no money. A close well-wisher of his, Śrī Keśavarāo Paṭawardhana, got some money for him from his father. So with two of his other colleagues, Śrī Kṛṣṇa Hari Hiralekar and Balawantarāo Kānc, he left Mīraj on the full moon day of the month of Śrāvaṇa (22nd August) in A.D. 1896.

His musical tour

Full of ideas, full of enthusiasm for uplifting Indian music, but without any influential backing or financial support, he launched his boat on an uncharted sea.

He first of all decided to tour throughout the country and give a recital of Indian classical music at important places.

Together with his two devoted followers, he first of all went to Aundha and from there to Satārā. There he gave his first performance at the residence of the criminal lawyer, Dādāsāheb Karandīkara. At the end of the performance, Dādāsāheb presented him rupees ten. "Is this my remuneration?", he asked. The clever lawyer said in reply, "Just now this is your remuneration. When you come back after earning sufficient reputation, I shall pay you ten times"

Viṣṇudigambara took this as a challenge. When after earning sufficient reputation he returned to Satārā in 1916-17, he gave another performance at Dādāsāheb's residence and realized ten times the previous fee.

Those were the days when the musician commanded no respect in society. He went about with his *tambūrā* under his arm-pit inquiring from well-to-do people if they would care to hear him sing. Viṣṇudigambara had decided that he would not brook such degradation of the divine art even though he might have to starve.

From Satārā he went to Baroda with his two disciples. They stayed in a temple. He started his practice in the temple from 4 a.m. upto 8 a.m. Music lovers round about the temple used to gather in the temple and hear him at the time of his practice. Soon enough his fame as a great musician spread throughout the town and reached the ears of the royal family of the State of Baroda. Mahārānī Jamunā Bāī extended to him an invitation to give a performance at the *darabāra*. Viṣṇudigambara accepted the invitation. His voice was very sweet and voluminous. He tuned his *tambūrā* at a higher pitch than usual and sang for two hours. The audience at the Court was deeply impressed with his music. The court-musicians were now asked to perform. None of them could create an impression. Even the recital of Khān Sāheb Faiza Muhammada Khān, the best of them, appeared flat in comparison to Viṣṇudigambara.

The Mahārānī was immensely pleased with Viṣṇudigambara's performance. She presented him Rs. 700 in cash and a shawl.

From Baroda, he went to Rājakote and a few other States of Saurashtra. Later he gave performances in public and charged fees for admission. This was a novel idea at that time. This enabled the common man to hear high class music.

During his tour in Saurashtra, he went to Giranāra hill to make an obeisance to Dattātreyā. There he met a *sanyāsī* who advised him to start his work for music in the Panjab.

He now went to Gwalior. Here he stayed for four months and earned a great reputation as a musician. The music lovers of Gwalior were greatly pleased to find that he presented the Gwalior style of music in an effective and masterly fashion. He received invitations for recital from the *Saradārs* of Gwalior and Mahārāja Mādhava Rāo Sindhiā. The Mahārāja was greatly pleased with his performance and gave him letters of introduction to important persons in Mathurā, Bharatapura and a few other places.

From Aligarh, he went to Mathurā. Here he stayed for about eight months. His disciple, Śrī Kṛṣṇa Hari Hiralekara, told the writer that at Mathurā, Paṇḍita Viṣṇudigambara lived mostly on milk and almonds and practised the notes of the *mandra* (bass) scale for six hours every day. Here he came in contact with Paṇḍita Gaṇeśī Lāla who had read a good deal of the ancient musical literature in original Saṁskṛta. With his help, Viṣṇudigambara was able to study some of the ancient Saṁskṛta books on music. He also met here Paṇḍita Candana Caube who was a great master of the *dhruvapada* style of music. He had long discussions with him on this style and later set to music a few beautiful compositions in *dhruvapada* style. At Mathurā, he also started reducing to *saragama* (solfa-notes) the songs that he had learned.

From Gwalior, he went to Aligarh. Here he stayed with Tulasīprasāda who was a connoisseur of music. He had in his employ a barber named Dhākū, who sang to Viṣṇudigambara a few *dhruvapadas*, together with their *saragamas* (solfa notes) and also gave a few quotations in Saṁskṛta from the ancient musical literature. This was a novel surprise for Viṣṇudigambara. He had learned music from his teacher only by the imitation method. The barber's recital gave him food for thought. He felt that for his future work in music, he should give the solfa notes of the songs and also mention the important characteristics of the *rāgas*.

From Mathurā, Paṇḍitjāī went to Bharatapura. Here also his recitals were a tremendous success. Here Paṇḍitajī learned the

art of public speaking. A School Inspector, Māyāśāṅkara Jānī, encouraged him to speak on music and gave him a few tips on the art. At first, he wrote down his speech and read it out, but later he learned to speak *ex tempore*.

From Bharatapura, he went to Delhi. Here also, he gave a number of recitals which were greatly appreciated. Here he came in contact with Pannālāla Gosvāmī, who was a good *sitāra* player and had published a book on music named *Nāda-vinoda*. Paṇḍitajī was greatly benefitted by his discussions with him on the theory of music. He also met Barakataullāh Khān, the famous *sitāra* player, who became a great admirer of Paṇḍitajī.

Paṇḍitajī's reputation as a great musician spread throughout the whole of Delhi and Panjab. In Jalandhara (Jullundur), the death anniversary of Haravallabha Svāmī, a great musician-saint, was celebrated every year on a grand scale. A music festival was held on that occasion to which all the important musicians of India were invited. It was considered to be a great honour to receive an invitation for participating in this festival. Paṇḍita Tolārāma, the manager of the festival, hearing the reputation of Paṇḍita Viṣṇudigambara, came to Delhi to extend to him an invitation personally. Paṇḍitajī accepted the invitation and attended the festival at the end of the year 1898. In the festival, he outshone every other musician. His sweet and sonorous voice, grand personality and the pure Gwalior style of rendering *khyāla* impressed everybody. Invitations now came to Paṇḍitajī thick and fast from every important city of Panjab. He went to Amritsar, Lahore, Rawalpindi, Montgomery, Multan etc., and Jammu and Kashmir. He toured practically throughout the whole province in 1899.

Paṇḍitajī spoke to Lālā Rāmaratnalāla of Amritsar about his idea of settling down in the Panjab. He welcomed it heartily and made all arrangements for his stay in Amritsar. Paṇḍitajī stayed there for seven to eight months and was planning to start a music institution. Meanwhile Bābā Khema Simhajī Bedī of

Okārā (Distt. Montgomari) came to Amritsar and pressed him hard to go to Okārā to teach music to his children. He went to Okārā and stayed there for about eight months. There he discovered many drawbacks in teaching music according to the old imitation method. He felt keenly the necessity of the notation of the various compositions. He now formulated a definite plan of starting a music institution and teaching music according to the new method.

His activities in the field of musical education

With the consent of Bābā Khemsirāha Bedī, he left Okārā and settled down in Lahore. There he founded the Music College, known as Gāndharva Mahāvidyālaya, on 5th May 1901. This was the first public music institution where teaching of music was imparted in a *systematic* way. The institution was run entirely by the income derived from public concerts given by Paṇḍitajī and from donations. In the beginning only about fifteen students joined the institution.

The Mahārāja of Jammu and Kashmir made a grant of Rs. 150 per month to the institution. A branch of the institution was started in the Mahārāja's state and Paṇḍitajī's disciple Śrī Kṛṣṇa Hari Hiralekara was sent there to look after it.

In order to have a suitable staff for teaching the students, Paṇḍitajī selected about fifty promising students and opened a training class of music teachers. He bore all their expenses personally and took a promise from them that they would dedicate their lives like missionaries for the teaching and propagation of music. In order to meet the heavy expenses of the music college and the training class, Paṇḍitajī had to undertake extensive tours for collecting money by giving public concerts.

The Gāndharva Mahāvidyālaya was run on very systematic lines. Not only had the students to learn music, but the inmates of the hostel had also to do physical exercises. An admirer of Paṇḍitajī had donated an *āśrama* for this purpose in

Lahore. Later on, when Paṇḍitajī shifted to Bombay, the Gāndharva Mahāvidyālaya at Lahore was shifted to the above *āśrama*.

A printing press was also started by Paṇḍitajī at Lahore. The press printed and published the text-books on music and a monthly magazine in Hindi, named *Samgūāmṛta-pravāha*.

Paṇḍitajī maintained a strict discipline among the students. The inmates of the hostel had to get up early in the morning and practice music. No one was allowed to smoke or drink. Paṇḍitajī laid the greatest stress on character-building. The teachers trained by him commanded respect everywhere and were welcomed as private tutors for their children by well-to-do people.

The Gāndharva Mahāvidyālaya at Lahore was founded in 1901 and by 1908 was firmly established under the personal supervision of Paṇḍitajī. There was a regular curriculum for the students. A graded series of text-books in notation was published. The students were regularly examined and duly classified according to their merit. Teachers were systematically trained and were supplied to institutions wanting to teach music.

Paṇḍitajī now decided to start a branch of Gāndharva Mahāvidyālaya in Bombay. Together with his senior pupils, he gave seven to eight concerts in Bombay by issuing tickets. Now and then, he used, at the end of the concerts, to deliver lectures on the importance of classical music. Thus he came in contact with the leading citizens of Bombay and won public support and sympathy. In 1908, he started on *Daśaharā* day a branch of the Gāndharva Mahāvidyālaya in Bombay with the blessings of Jagadguru Śaṅkarācārya. The institution was housed in the building of Śrī Dīkṣita on the Gurgaon Road which is now known as Vitthalabhai Patel Road. Teaching was imparted in a very systematic way and only in a few years, the institution became very popular. Parsis, Gujaratis, Boharis,

Muslims and Maharastrians joined the *vidyālaya* in a large number. There were 10 to 12 classes of vocal music, 4 to 5 classes of instrumental music and 4 to 5 special classes. Thus nearly 20 classes were running in the institution. There were classes for men from 7 to 10 in the morning and 5 to 10 in the evening. There were special classes for ladies from 7 to 10 in the morning and 3 to 7 in the afternoon. Within about three years, the number of students rose to five hundred. The number of ladies alone rose to one hundred and fifty.

In the beginning the *Vidyālaya* in Bombay was started as a branch of the one in Lahore, but later became the main one and that in Lahore became a branch of the Bombay *Vidyālaya*.

The printing press was shifted from Lahore to Bombay. A small workshop was also started here for the repair of instruments. A music magazine in Marathi was also started here. The number of books that he wrote and published now rose to nearly sixty. Of these nineteen parts of *Rāgapraveśa*, each giving the development of a particular *rāga* with *ālāpas*, *tānas*, *bolatānas*, etc. in notation and five parts in *Samgīta*, each containing the development of a *rāga* in notation which could be sung for full one hour deserve special mention. Another important publication was a collection of devotional songs of various saints set in classical *rāgas* with notation.

There was a nine-year course in music in the *Gāndharva Mahāvidyālaya*. This was divided into two parts. The first part which covered a course of four years was known as *Samgīta-praveśikā* and the second part which covered a course of five years was known as *Samgīta-pravīṇa*.

Regular examinations were held in these courses and later degrees were conferred. The first convocation was held in 1911 when Lord Sydenham, the then Governor of Bombay conferred the degree on the successful candidates.

So far the classes of the *Vidyālaya* were held in two rented buildings, one on the Giragaon Back Road and another on

the Princess Street. Later Paṇḍitajī collected some money and Bābāsāheb Biwalkara, the son-in-law of the Chief of Mīraj advanced a handsome loan and thus Paṇḍitajī got a separate building constructed for the *Vidyālaya*. It was completed in 1915 and the opening ceremony was performed by Lord Willingdon, the then Governor of Bombay.

The first World War had now started and Paṇḍitajī could not collect money for the repayment of the loan. Śrī Biwalkara who had advanced the loan now served a legal notice on Paṇḍitajī through his lawyer. The amount due to him was Rs. 90,000/- plus Rs. 6,000/- as interest. Śrī Bilwalkara waived the interest. Paṇḍitajī raised a loan of Rs. 60,000/- by mortgaging the *Vidyālaya* building. Śrī Sukathanakara, a friend and admirer of Paṇḍitajī advanced Rs. 10,000/-. Paṇḍitajī himself managed to collect the balance of Rs. 20,000/-. Thus the entire amount due to Śrī Biwalkara was paid off.

In 1916, Paṇḍitajī started a series of discourses on the *Rāmāyaṇa* composed by the saint-poet Tulasīdāsa. In four months, he realised about Rs. 60,000/- by means of these discourses. His well-wishers advised him to utilize all this money for paying off his debts. But he did not listen to their advice and launched on a new venture of building a hostel for his pupils. It was completed very soon and its opening ceremony was performed by Śrīmanta Nārāyaṇa Rāo alias Bālāsāheb Icalakarañjīkara.

In 1921, there was a sudden boom in the market and so the price of buildings shot up. The building of his *Vidyālaya* could easily fetch about five lakhs. Paṇḍitajī was advised by his friends to sell of the building of the *Vidyālaya*. He could easily pay off all his debts from the sale proceeds and out of the balance he could get another building erected. But Paṇḍitajī turned down this proposal also on sentimental grounds. In 1924, when he was away on tour, his creditors brought an attachment order and both the *Vidyālaya* and the hostel buildings were auctioned off for two lakhs and sixteen thousand.

This was a great shock to him. He now shifted to Nāsika and stayed in *Śrī Rāma-nāma-ādhāra āśrama* which he had got built when he was in Bombay. In 1926, the Silver Jubilee of the Gāndharva Vidyālaya was celebrated at Karachi.

The last few years of his life

Branches of Gāndharva Mahāvidyālaya were opened at many places in the country. The main mission of Paṇḍitajī, viz., spreading the message of Classical Indian Music throughout the length and breadth of the country, was, to a large extent, fulfilled. He was mostly on tour now, giving discourses on the *Rāmāyaṇa* with its verses set in classical *rāgas* and performing *kīrtanas*. He undertook the last tour to Nepal in 1930. The climate of the place did not agree with him. He began to run a temperature. Still he went to Calcutta and Banāras. Even while he had fever, he did not give up his discourses on *Rāmāyaṇa* and his *kīrtanas*. From Banāras, he went to Nāsika. Here also there was no improvement in his health. At the end of June 1931, the Chief of Mīraj removed him to Mīraj for medical treatment. His health went on deteriorating. In accordance with his wishes, his disciples went on chanting *Rāma nāma* round the clock. On 21st August, he breathed his last at about 1.30 p.m.

His sole surviving son, Dattātreyā V. Paluskara was only eleven years old when Paṇḍitajī passed away. After a few years, he became a famous musician, but the cruel hands of death snatched him away in 1955 when he was only about thirty-five years old.

Contributions to Indian Music

1. Popularisation of Indian Classical Music

His greatest contribution was the popularisation of Indian Classical Music. No musician—ancient or modern—did so much to popularize classical music as he. All great musicians in this country performed either

in the courts of rulers or the chambers of aristocrats. Radio had not come into vogue. The common man could not get an opportunity to hear classical music. He was the first musician who conceived the idea of giving public concerts along with the teachers of his *vidyālaya* on ticket. The rates of tickets were kept fairly low—within the means of the common man. He gave these concerts in all the important towns of the country. So throughout the country an appreciation was created among the public for classical music.

2. Devotional Music in Classical *Rāgas*

Most of the texts of *khyālas* in Indian music were of a cheap erotic type. They were meant to tickle the fancy of Rājās and Nawābs. Paṇḍitaji was the first musician to introduce a reform in these texts. He selected the *padas* (songs) of saints like Tulasīdāsa, Sūradāsa, Nānaka, Mīrā, Kabīra, Narasī Mehtā, Dādū and others and set them in classical *rāgas*. He set a few such songs in *vilambita khyāla* (*khyāla* in slow tempo), e.g., *Ṭera suno brajarāja dulāre* in *Rāga Vāgīśvarī* and many of them in the common, popular *Tritāla*.

He also set many *caupāis*, *dohās*, etc. of Tulasīdāsa's *Rāmāyaṇa* in classical *rāgas* and sang them to large audiences.

He was a good *kīrtanakāra* and so gave many discourses on devotional themes interspersed with *bhajans* (devotional songs) in simple but attractive *rāgas*.

He set many *bhajans* and Marathi *abhaṅgas* in classical *rāgas* and published them in notation under the title *Bhajanāmṛta-lahari*.

This attempt of his served the double purpose of better texts for the *rāgas* and creating interest both in classical music and devotion.

He made the tune *Raghupati Rāghava Rājā Rāma* popular throughout the country.

3. Popularisation of patriotic songs in classical *Rāgas*

Ever since the partition of Bengal, a current of national spirit and patriotism flooded the country. Poets wrote many inspiring songs, but to our musicians they were as good as non-existent. Paṇḍitajī was the first musician who set many of these songs in simple classical *rāgas* and sang them to the public. He also published them in notation in his Hindi magazine *Samgīta-pravāha* so that anybody with a little knowledge of music could sing them.

In 1907, when Lālā Lājpat Rāya and Ajīta Singh were arrested in Lahore, Paṇḍitajī set to tune two patriotic songs, viz., *Pagarī Samhāla O Jaṭṭā* and *Sāre jahān se acchā Hindostān hamārā* which became exceedingly popular.

From 1915 onwards, he sang *Vande Mātaram* and other national songs in all the sessions of the Indian National Congress. In the Kokonada Congress, he sang *Vande Mātaram* even against the wishes of its President, Muhammada Alī.

4. Experiments in new directions

Though a traditionalist, he was open to new ideas. From Bengal he collected a few Bengali songs and reduced them to notation; from South India, he collected a few Telugu songs and reduced them to notation. He also adopted a few Karnataka *rāgas* for Hindustani songs.

He evolved beautiful tunes for being sung in accompaniment to physical drill and also a march song for marching.

He was the first musician to start a *Vādyā-vṛnda* or ensemble of musical instruments and *Vṛnda-gāna* or group music.

He invented *Tablā-taraṅga*—a number of *tablās* tuned to various pitches and played like *jalatarāṅga*.

5. Musical education in a systematic form

He was the first man to start musical education in a

systematic form in modern lines. He prepared graded courses, organised regular examinations and awarded degrees to successful candidates.

6. Graded text-books in notation

He prepared and published a large number of graded text-books in notation. The number of his publications comes to about sixty. His *Rāga-praveśa* in 19 parts containing sufficient elaboration of a *rāga* for nearly 20 minutes performance and his *Samgīta* in four parts containing elaboration of a *rāga* for one hour's performance deserve special mention.

7. Organization of music conferences

From 1918 to about 1926, he organized a music conference every year at various places in the country. Musicians from various parts of the country were invited to these conferences. He also organized an exhibition of musical instruments along with some of the conferences.

8. Workshop of musical instruments

In Bombay, he started a workshop of musical instruments in which old instruments were repaired and new instruments were manufactured. He invented the *Tambūrā Peṭī*—the portable *tambūrā* box which was easy to carry in travels.

9. Training of music teachers

He trained a number of promising students to be good teachers of music at his own expense and supplied music teachers to institutions in which there was a demand.

It will thus be seen that he was not merely a great performing musician but also a great teacher, a great composer, a great organizer and a great missionary in the cause of classical Indian music.

Gundhu Buā Ingle

He was the son of Bhiku Buā Ingle, court-musician in Aundha state. He learned music from Bālakṣṇa Buā Icalakarañjīkara. He was Paṇḍita Viṣṇudigambara's fellow student.

When he became proficient in the art, he was appointed court-musician in Aundha state in place of his father. Later he went away to Sāṅgalī and was appointed court-musician there. He had learned the art of *khyāla* singing, but as he did not possess a sweet voice, he was not very popular. He was, however, a good teacher and trained many students in *khyāla*.

He had two sons whom he trained very well in *khyāla* singing. He passed away in Sāṅgalī in A.D. 1925.

Faiza Muhammada Khān

He was an excellent *khyāla* singer of Gwalior style. He was employed as court-musician in Baroda state. There he trained a number of pupils in *khyāla* singing. His most famous pupil was Bhāskara Rāo Bakhale. He passed away in about A.D. 1920.

Bhāskara Buā Bakhale

His early life and schooling

Bhāskara Bakhale was born on 17th October, 1869, in a small village named Kathore in Baroda state. Owing to poverty, his father could not afford to send him to a good school. He was admitted to a Saṁskṛta *Pāṭhaśālā* in Baroda. By turns he had his food at various houses or at times he maintained himself by *madukarī* (food given in alms).

Bhāskara had a sweet and sonorous voice and recited the Saṁskṛta verses in the school so effectively that all the students closed their books and listened to his recitation.

Seeing his aptitude for music, his teachers sent him to Viṣṇu Buā Piṅgle, a *Haridāsa* musician to learn music.

Śrī Bhātavadekara of Baroda presided over the annual function of the school. The school put up Bhāskara to sing the *īstavana* or prayer. He sang it in such a charming manner that Śrī Bhātavadekara was greatly impressed and arranged to send him to the music school of Maulā Bakhṣa for learning music.

Employment in a dramatic company

It was at this time that Kirloskara Company (a famous dramatic Company) was badly in need of a boy actor who could play the part of Kaikeyī in a drama *Rāma-rājya-Viyoga*. Bhāū Rāo Kolhatkara was sent by the Company in search of such an actor. He came to Baroda and heard of the histrionic and musical talent of Bhāskara. He heard him sing and selected him for the part. He played his part very successfully and was at once employed by the Company as one of its regular actors.

Once the Kirloskara Company reached Indore. The famous *bīnakāra* (*viṇā*-player) Bande Alī Khān came to witness a drama staged by the Company. He was so deeply charmed by a song of Bhāskara that he decided to meet him and train him up in music. At the end of the dramatic performance, he met the manager of the Company and said, "I want to see the boy who sang such and such song." Bhāskara was called before him. He announced at once, "I will teach music to this boy."

Next day, Khān Sāheb performed the formal *gaṇḍā* ceremony (the ceremony of initiating a pupil in music by tying a thread round his wrist) at his own expense and started teaching him music. Khān Sāheb was not accessible even to the best aspirant for giving lessons in music. Bhāskara was singularly lucky that such a great master of the art himself volunteered to teach him. This excited the jealousy of the other actors and even the officers of the Company including Bhāū Rāo. They began to put many obstructions in his way. As soon as he got ready to go to Khān Sāheb to take his lesson, they ordered him to finish some important work. As soon as he

would sit down with his *tambūrā* for practice, there would come an immediate call from Bhāu Rāo for some important work. If he joined the party a few minutes later at lunch time, they would fling many taunting remarks at him.

Bhāskara noticed a change in his voice natural to boys in their teens. So he practised longer in order to keep the voice in proper form.

Unfortunately for him, the Company now left Indore and with it Bhāskara had to leave Indore willy-nilly.

However, he continued his practice rigorously. One day, he was a little late in attending the work assigned to him. Bhāu Rāo was beside himself with rage and burst out, "So you are going to become a great *gāyanācārya*. Get away, you will not be served your lunch today." This cut him to the heart and he retorted, "All right. I am going. The future alone will show whether I become a *gāyanācārya* or not. Take it from me that I shall not set my foot in your Company till I become a Bhāskara Buā (*Buā* is the Marathi title for a singer)." So saying, he left the Company. Bhāu Rāo considered this as an act of insolence and did not bother to find out whether he stayed or left.

Regular Musical Training

Bhāskara Rāo left Kirloskara Dramatic Company and went back to Baroda. There he met Bhātavadekara and Bāla Śāstrī Telaṅga. Bāla Śāstrī Telaṅga was an important officer of Baroda state. He spoke to Faizā Muhammada, the court-musician of Baroda about Bhāskara Rāo and persuaded him to teach music to Bhāskara. Owing to the influence that Telaṅga wielded in the state, Faiza Muhammada accepted Bhāskara as his pupil, but only half-heartedly, for he was not quite willing to impart the hard-won traditional musical knowledge of his ancestors to anyone outside the limited circle of his relatives.

Faiza Muhammada taught him only one song in *Bhūpālī Rāga*. He assigned all kinds of domestic chores to him, e.g.,

sweeping, washing clothes, cleaning utensils, bringing mutton from the market, etc. He would not teach him anything. He taught his nephew regularly, but used to send away Bhāskara Rāo for some domestic work requiring a long time so that poor Bhāskara could not get an opportunity of even listening to what he taught his nephew. Poor as Bhāskara was, he used to go out to some charitably disposed people to take his meal. Now and then, Faiza Muhammada would ask him to take his lesson exactly at the time when he had to go out to take his meal. He had to choose between taking his lesson or his meal. So many a time, he had to cut his lunch in order to receive his lesson.

One day Bāla Śāstrī Telaṅga met him on the way and inquired about his progress in music. He burst into tears and related the facts to him. "Very well," said Telaṅga, "come along with me to Faiza Muhammada's residence". Reaching there, he said to Faiza Muhammada, "Khān Sāheb, I have come to hear Bhāskara. Please ask him to sing to me." Bhāskara was ordered to sing. Telaṅga heard him for a few minutes and then said to Faiza Muhammada, "I entrusted this promising boy to your care in the hope that you would train him to be a good musician. He has been with you for six months, but I find he has made no progress whatsoever. He is not dull. I know he would not shirk practice. You had promised to me to make him a good musician within six months. Does this poor performance of his do any credit to you? You know I am in charge of the musicians of the state and can make or mar their fate. Ponder over this and then decide what you are going to do with this protege of mine." In these outspoken words, Faiza Muhammada read the dismal consequence of his neglect. He said, "Sir, forget what has happened till now. Please hear him after another six months and then form your judgement."

Now Faiza Muhammada began to teach him in right earnest. For hours he gave him lessons everyday. For the first time in his life, he received regular training in music. In order to assimilate what was taught to him, he practiced assiduously for

hours everyday. In course of time, he became one of the finest musicians of the country.

Gopāla Kṛṣṇa Bholu in his Marathi book *Sāta Svāra-śrī* mentions an incident showing how Bhāu Rāo who had earlier pooh-poohed Bhāskara Rāo's idea of becoming a musician, now himself called him Buā in sheer admiration.

Kirloskara Dramatic Company had come to Baroda. At a place close to the one where the members of the Company were put up, a musical performance was going on, on the occasion of *Gaṇeśotsava* (a festival celebrated in honour of the god *Gaṇeśa*). Bhāu Rāo could hear from his place of stay the impressive music that was going on near by. He could not restrain himself from going to the place. He was irresistably drawn towards the music. Coming to the concert he took his seat. What does he find. The same Bhāskara Rāo whom he had dismissed as a good-for-nothing fellow was the singer. Bhāu Rāo was steeped in his music. Bhāskara Rāo noticed him, stopped singing and made a bow. Bhāu could not help showering encomium on him. "What a great power is there in your music! It has drawn me here from my bed. You have proved to be as good as your word. You have really become a *Buā*. Henceforth, I shall call you Bhāskara Buā. Forget the past. Do please see me at your convenience."

Bhāskara Rāo's eyes were brimming over with tears of joy. He felt that God had helped him to fulfil his solemn vow. "It is you, Bhāu Rāo" he said, "who are responsible for the progress that you notice in my music. If you had not tauntingly dismissed me, I would have hung on to your Company and would have never known the richness and vitality of this divine language. I shall never forget the good you have done to me".

Faiza Muhammada had by now taught him all he could. He now advised him to learn from Natthana Khān of Agra *gharānā*. So he learned *khyāla* from Natthana Khān for a few

years. Later he learned from Allādiyā Khān of Jaipura *gharānā* who was at Kolhāpura. He thus combined in himself three important styles of Hindustani music. From Faiza Muhammada Khān, he learned the majestic Gwalior style of rendering *khyāla* with beautiful *mīnda* or ligature of notes and other *gamakas* (ornamentations) curved and *tānas*; from Natthana Khān of Agra he learned *layakārī* or beautiful rhythmic variations and *bola-upaja* or creative melodic variations of the wordings of the song and from Allādiyā Khān of Jaipura tradition, he learned uncommon *rāgas* and intricate patterns of *tānas*. His style was thus a beautiful synthesis of three important traditions of Hindustani music.

As a performer

There are many instances of his greatness as a performer, some of which have been mentioned by Bhole. Two of them deserve special mention.

A physician of a town, named Vasāī in Maharastra had once cured Khān Sāheb Allādiyā Khān of some fell disease. Allādiyā Khān was deeply beholden to him and as a mark of his gratitude used to sing at his residence once every year. Those days trains used to come to Vasāī from Kolhāpura after every two or three hours. Once Khān Sāheb said to Bhāskara Buā, "You better go to Vasāī with *tambūrā* etc., by an earlier train and keep everything ready there for the performance to begin. Keep the *tambūrā*, *tablā* etc., tuned and ready. I shall go there by the later train and then shall start singing."

Bhāskara went to the town and arranged everything as advised by Allādiyā Khān. Unfortunately, the train was very late that day. All the invitees had assembled and were impatient. The assembly requested Bhāskara Rāo himself to sing, as Allādiyā could not come in time. Bhāskara Rāo said that Allādiyā would surely come when the train arrived and he would seriously misunderstand him when he would find him singing in his place. He would refuse to perform and would

even go back to Kolhāpura. "If you invite me later at any time according to your convenience, I would come and perform." The audience, however, insisted on his singing and assured him that they would explain the whole position to Allādiyā Khān and he would have no cause for misunderstanding him. The pressure of the audience was so great that Bhāskara Buā found it impossible to resist its importunate request. He yielded half-heartedly and started singing. Hardly fifteen minutes passed when Khān Sāheb arrived and shouted from a distance "Oh, it is Bhāskara Rāo that is singing. Very well, today we will all hear him only." So saying, he came and sat down before him. Bhāskara Rāo stopped the *tambūrā*, left the seat, came to Allādiyā, requested him to occupy the seat and sing. "How can that be?", he said, "You have the legacy of two traditions viz., Gwalior and Agra. Your third *guru* is myself of Jaipur tradition. You combine in yourself the styles of three traditions. You are no ordinary musician, Sir. We shall hear you and you only today."

Bhāskara Rāo explained to him the circumstances under which he was forced to sing. Members of the audience also pleaded on behalf of Bhāskara Rāo and requested him to start singing. Allādiyā would not budge an inch. He said to Bhāskara Rāo, "It is fortunate that today I have come to listen. I shall know what your first two teachers have taught you."

Bhāskara Buā now lost all patience and said in a voice choked with mortification, "You want to know what I have received from my first two teachers! Very well, then listen, Sir." So saying he started singing a *khyāla* in a very slow tempo in *Jhūmarā Tāla*. With beautiful *ālāpas*, *mīnda*, *behalāva* and *tānas*, he elaborated his song in such an impressive style for one hour that the audience sat spell-bound. Then he presented a song in fast tempo with intricate *tānas* and *bolatānas* and novel impromptu variations in the original composition. During the entire performance, he did not allow even a faint trace of Jaipur style of rendering taught by

Allādiyā Khān to appear in his recital. Allādiyā was exceedingly pleased. Tears of joy fell from his eyes and with the tears flowed his resentment.

In the next *rāga* that he sang, he displayed a wonderful synthesis of all the three *gharānās*—Gwalior, Agra and Jaipur.

Another instance of Bhāskara Rāo's superb mastery in rendering referred to by Bhole will be of interest to the readers. There was an excellent vocalist in Karachi named Gammana Khān. He had taught music to his three sons very assiduously. When his sons had become well-known artistes and went round giving recitals, he said to them, "You sing quite well and I heartily congratulate you on your performance. But if you want to know how a finished, flawless and telling performance is to be given, hear Bhāskara Rāo once." They did not take their father's advice seriously and wondered what could be the speciality about Bhāskara Rāo's art.

Once Bhāskara Rāo came to Karachi to give a recital. Gammana Khān went to see him. Coming back, he said to his sons, "Bhāskara Buā is singing tonight. Better come with me. After hearing him, you will know what the real art of rendering classical music is." Mubāraka Alī, the eldest of the three sons, went in a pique to the gentleman who had arranged Bhāskara Buā's performance and requested him to allow him to sing first before Bhāskara Buā's recital. He got the permission.

Mubāraka Alī had thought that he would show to his father and others assembled to hear Bhāskara Rāo that the quality of his performance had been underestimated and that he was in no way inferior to Bhāskara Rāo.

As previously arranged, the three sons sang first. They let loose a stream of *tānas* and created a good impression. After their performance was over, Gammana Khān took Bhāskara Rāo aside and wanted to know his assessment of his sons' art. Bhāskara Rāo said, "You have trained them well. Their performance was quite satisfactory. They should now get an opportunity of listening to the great masters of the art. There

will then be further improvement in their style." The three sons were secretly hearing this conversation. They felt somewhat offended and sat down to listen to his performance in a most critical attitude. What happened afterwards was described by Mubāraka Alī himself in the following words a few years ago in an interview at A.I.R., Bombay:

"There was a wonderful glow on the face of Paṇḍita Bhāskara Rāo as he sat down to sing. With the resonance of the *tambūrā* his face glowed all the more with joy. He started singing *Rāga Hamīra*. In the opening piece of the song, viz., *surajhā rahī*, he came to the *samā* (the starting point of the *tāla*) with such a captivating *mīṇḍa* that all of us spontaneously exclaimed *Subhāna Allāh!* I looked at my father and found that his eyes were full of tears. We realized that day why our father lauded Paṇḍita Bhāskara Rāo so much. Later for a year, I followed Paṇḍitajī wherever he went and considered it an act of pride to serve him in every possible way."

His style of rendering

Keśava Rāo-Bhole in his book *Aṣṭāī* gives a very interesting description of his style of rendering *khyālas*. He was particularly a past master in rendering *khyāla* in *vilambita laya* (slow tempo). Bhole gives a description of his rendering of *Bihāga Rāga* as typical of his style. He first of all stayed for some time on the *ṣaḍja* or his key-note as if challenging the audience to note whether the other notes of the *rāga* did fall or did not in their proper places in accordance with the key-note. From *ṣaḍja*, he went to *niṣāda* in the *mandra* (bass) register. There he lingered for some time and then passed on to *pañcama* in the *mandra* (bass) register. He lingered on this note for some time, and then again went back to *niṣāda*. After giving to the audience a taste of the passage of the *rāga* from *niṣāda* to *pañcama* with a ligature, he moved slowly from *pañcama* to *niṣāda* again and from *niṣāda* emerged with a slur to *ṣaḍja* so beautifully that it appeared as if one had taken a

dive in the sea of melody and emerged again on the surface. With this simple melodic passage, he gave a foretaste of the *rāga* he was going to sing. Then began the song, *Kaise sukha sove nidariyā*. He repeated both the *sthāyī* and *antarā* twice (the first and second line of the song), enunciating each word of the song so distinctly and clearly that one could note down the entire song flawlessly.

Now began his *ālāpa*. He started his *ālāpa* with *pa ṇi sa gā sa*. Then he passed on to *pa ṇi sa-ma—gā sa*. Pausing on *madhyama* for a while, he sang the opening phrase of the song and descended on the *sama* (the first beat of the *tāla*) with such beautiful effect that it evoked an outburst of applause from the audience. Now from *madhyama* of the middle register, (*madhya sthāna*), he moved on to the *madhyama* of the lower register (*mandra sthāna*), and then rising up to the *madhyama* of the middle register once more and exhibiting the beauty of the *madhyama* in the two registers, he glided to *pañcama* and paused over it for a while. From there, he slowly moved back to *pañcama* of the lower register again and paused over it for a moment. Then starting from *gāndhāra* of the lower register and singing the passage *ga-ma-pa-ṇi-sa-ga-ma-pa* in a rapid slur, he landed on the *pañcama* of the middle register once more. It appeared as if a diver had dived into the lower regions of the sea and appeared with pearls on the surface. Now he displayed the use of both the sharp and flat *madhyama* with enchanting artistry. Then he slowly moved to *niṣāda* of the middle register and lingering over it raised an expectation in the mind of the audience of a movement towards *ṣadja* of the higher register (*tāra sthāna*) but with a beautiful element of surprise, moved back in a reverse order to the *ṣadja* of the middle register and from there he went back to the *pañcama* of the lower register and from there rising in a flow tide of *pa ṇi sa ga ma pa ni*, he reached *ṣadja* of the higher register for which the audience had been waiting with bated breath.

This gives only an idea of a piece of his rendering of *khyāla*. After the *ālāpa*, he executed beautiful and intricate patterns of *tānas*, *bolatānas*, rhythmic variations of the text of the song, etc.

Bhāskara Buā served as a teacher of music in Training College, Dharwara for sometime, but gave up service and never accepted any job later. He started his musical activities first in Bombay but later shifted to Poona. Throughout his life, he sang as an independent performer. He passed away on 8th April, 1922 in Poona.

His Contribution

1. He trained a number of excellent musicians, e.g., Govinda Rāo Tembu, Master Kṛṣṇa Rāo, Tārābāī Śīrodakara, Pitre, Bāgalakotakara Buā, Bāl Gandharva, Dilīpacandra Vedī and others.
2. He founded the Bhārata Gāyana Samāja in Poona which did excellent work for the propagation of music. It published in four parts the excellent work, *Samgīta-sāra*, which was prepared by a Board of musicologists under the aegis of Mahārāja Sawāī Pratāpa Singh of Jaipur in the 18th century. It was published in 1913-14. It is unfortunate that it has now gone out of print.
3. He acted as the Music Director in Gandharva Dramatic Company, and set many songs in classical *rāgas* in the dramas *Svayaṁvara*, *Vidyāharana*, *Draupadī*, etc. His tunes became exceedingly popular and are on the tip of the tongue of many a young drama fan in Maharastra till today.

Rāmakṛṣṇa Buā Vajhe

Early Life

He was born in A.D. 1871 in the village Ojhare in Sāvantavādī state in Maharastra. His father died when he was

only ten months old. His mother had nothing to fall back upon. She did some odd jobs in various houses in the village and thus managed to make both ends meet.

When Rāmakṛṣṇa became four years old, she moved to Kāgala, a bigger town and accepted the job of a cook on a pittance of rupees three per month.

At the age of six, Rāmakṛṣṇa joined a local school. He was not interested in studies. It was with some difficulty that he passed class IV. One day the headmaster of the school came to his mother and said, "This boy has absolutely no interest in studies. In the school, he goes singing some tune or the other. I, therefore, strongly advise you to arrange for his training in music. He is not going to profit from school education".

Fortunately Balavanta Rāo Pohore, the state musician of Sāvantavādī was in Kāgala itself. Rāmakṛṣṇa's mother took him to Balavanta Rāo and entreated him to take the boy as his pupil and teach him music. Rāmakṛṣṇa after learning music under him for two years went to Viṭhobā Aṇṇā Hadapa at Mālavaṇa for further training. There he learned music for one year. The mother could not bear the separation of the son and called him back to Kāgala. She thought he had learned enough of music. Rāmakṛṣṇa was just twelve years old, but she got him married.

In Quest of Music

Rāmakṛṣṇa had now enough sense to realize that he had learned very little of the art of music till now. He also realized his responsibility in maintaining his mother and wife. He knew that with the little knowledge of music that he had acquired so far, he could hardly make any headway in life.

One day he left home in quest of further knowledge of music. He did not have a single penny with him. He, therefore, decided to travel on foot. He went to Poona and from there to Bombay. In Bombay, a marriage ceremony was going on in Mādhava Bāga. He managed to get into the gathering of the Brāhmaṇas present there and got a *dakṣiṇā* (a gift to

Brāhmaṇas on the completion of a ceremony) of a few rupees. He had also the good luck of hearing Cunnābāī sing and Bande Alī Khān play vīṇā. At another place, he sang a few songs and got some money. Thus he was able to collect about rupees twelve. In Bombay, he heard a good deal about the reputation of Nānā Sāheb Pānse of Indore as a very generous teacher.

He went to Indore. There he fell at the feet of Nānā Sāheb Pānse and requested him to teach music. Nānā Sāheb said, "I am only a mṛdaṅga and tablā player. If you want to learn playing any of these instruments, I shall be only too happy to teach you. If you want to learn music, you had better go to Gwalior." He, however, stayed at Nānā Sāheb's place for about four months. He utilized his time in hearing the famous vīṇā-player Bande Alī Khān and his wife Cunnā, the famous singer. Here he had also an opportunity of hearing Tānarasa Khān.

With the advice of Nānā Sāheb Pānse, he went to Indore and stayed at Nānā Sāheb Aṣṭekar's place. Aṣṭekara took him to Banāras and stayed where Viṣṇupanta Chatre had encamped. With Chatre were staying Rahamata Khān and Nisāra Husaina Khān. Rāmakṛṣṇa saw here his future Guru (teacher) for the first time. Aṣṭekara spoke to Chatre about the intense longing of Rāmakṛṣṇa to learn music and requested him to arrange for his training in the art. Chatre believed that Nisāra Husaina Khān was the best teacher and persuaded him to accept Rāmakṛṣṇa as his pupil. Nisāra Husaina Khān agreed to teach him. Rāmakṛṣṇa was overjoyed. He thought that his days of misfortune were over and he would now be able to learn music to his heart's desire.

Chatre, Rahamata Khān and Nisāra Husaina Khān now went to Gwalior and with them went Rāmakṛṣṇa also. Gwalior was during those days the seat of the greatest masters of vocal music and the greatest centre of musical culture in northern India. Rāmakṛṣṇa thought that he had got a God-given opportunity of learning classical music.

He was extremely poor. He had only a loin cloth and no

clothes. He depended on *madhukarī* for his food. Sometimes he could not get anything by way of *madhukarī*. He had then to go to some *anna-satra* (a charitable place where food is distributed free to poor students, mendicants and the destitute) for his meals. Mischievous people in the city only poured ridicule over his attempt to learn music. But he set about his work with the greatest earnestness.

But his ill luck still dogged him. Nisāra Husaina Khān was an extremely whimsical sort of man. He would teach one day for some time and then for weeks he would not teach anything. He would use his pupil for all kinds of work--for bringing vegetables, meat and wine, sweeping the house, etc. In extreme cold weather, he would await his teacher's pleasure for hours together, but he would teach nothing and the poor, miserable pupil had to go back disappointed. Five long years passed like this and Rāmakṛṣṇa had learned only four songs.

He had abandoned his mother, wife and home in quest of music and when he did find a reputed teacher, he would not teach him. In utter despair, Rāmakṛṣṇa left Gwalior.

He would now listen to every good musician, note down the *sthāyī* and *antarā* (first and second line of every song) that he sang and the main features of the *rāga*. One day while he stood below noting down the song that was being sung on the first floor, someone from above emptied the contents of the spittoon over him. He had to bear many such hardships, insults and humiliations but he was determined to learn the art at any cost.

Wandering from place to place, he reached Jaipur. He went to see Muḥammada Alī Khān of Mānaraṅga tradition. He was known as *Koṭhīwālā*, for he had a huge repertoire of songs. He had taught many of his songs to Paṇḍita V.N. Bhatkhande which he had published in notation in his *Kramika* series. Muḥammada Alī was a generous-hearted musician. When he came to know of the miserable plight of Rāmakṛṣṇa, he took pity on him and taught him many songs.

From Jaipur, he went to Burhānapura and stayed at Saradāra Dādā Sāheb Bhuskūṭe's place. Nisāra Husain Khān had also come to the same town. Rāmakṛṣṇa met him there and sang to his *guru* all the songs that he had learned at Jaipur and other places. Nisāra Husain was so greatly impressed with his perseverance that within the next two years he taught him three hundred songs.

Fortune smiled on him now. He had learned over 300 songs from his *guru* and had collected a large number of songs from Muhammada Alī and many other musicians. A serious student that he was, he always noted down songs, *rāgas*, *tānas*, etc., that he heard from many musicians.

Musical Tour

Now he started on his musical tour. He went to most of the important towns in Maharastra and northern India. During his tour, he met Svāmī Vivekānanda. He was with Svāmījī for a fortnight. According to Rāmakṛṣṇa, Svāmījī was an accomplished musician. This fact is not well-known. Svāmījī dictated to him many *dohās* (couplets) descriptive of the main features of the various *rāgas*. Most of the *dohās* were composed by Svāmījī himself.

After touring through various places, Rāmakṛṣṇa reached Nepāla. Here the Rājā was so greatly impressed with his performance that he appointed him as one of the court-musicians. He utilized this opportunity of learning music there also. There were two great musicians employed in the Nepala *darabāra* (court), viz., Ināyat Husain Khān and Sādiqa Alī Khān. Sādiqa Alī was a great *viṇā*-player. He was equally a great vocalist. He was for sometime a musician in the court of Wājida Alī Śāha also. Sādiqa Alī had a rich repertoire of charming *ṭhumarīs*. His *ṭhumarīs* were composed on the pattern of *khyāla* and were set in many important *rāgas* and in *tālas* like *Ādācautāla*, *Jhumarā*, etc. He learned many of such *ṭhumarīs*. One of the *ṭhumarīs* in fast tempo in *Rāga Kāphī*, viz., *Jāo jī jāo, kāhe karata barajorī* had such a subtle *sama*

that even first-rate *tablā* players could not easily catch it. Another example of a charming *thumārī* that he learned from Sādiqā Alī Khān is *Āvata ghara āye* in *Rāga Tilakakāmoda*. He also learned a few *khyālas* from Ināyata Husain Khān and varieties of *Sāraṅga*, *Kānaḍā*, *Malhāra*, *Toḍī*, etc. Many musicians were of the opinion that in order to know what *Malhāra* is like at its best, one should hear it from Rāmakṛṣṇa Buā Vajhe.

Later Life

He reached home after a period of twelve years, a major part of which he had spent learning music, and a few years in service. His mother and wife were overjoyed in meeting him after such a long separation.

Now he spent a few years in Goa and by his recitals and teaching created a taste among people for classical music.

During his leisure hours, he practised playing on either violin or *sūtār* and he played these instruments fairly well.

In the last few years of his life, he gave a number of recitals at the All India Radio, Bombay.

He trained a number of pupils who rose to be excellent artisans. He was a voracious eater and was exceedingly fond of sweets. So he fell a victim to diabetes. He passed away on May. 5th, 1945.

His Contribution

1. Next to Bhāskara Rāo Bakhale, he gave to the Marathi stage many excellent tunes in classical *rāgas*. He also acted as Music Director in some of the dramas in *Lalitakalādarśa* and *Balawanta Saṁgītā Nāṭaka Maṇḍalī*.
2. He gave to the society a number of well-trained musicians. Keśava Rāo Bhosle, Bāpūsāheb Paṇḍharakara, Master Dīnānātha (father of Lata Maṅgeśkara), Cafekara, Kāgalakara Buā, Haribhāu

Ghaṅgrekara, Dattī Bāī, his son, Śiva Rāma Buā Vajhe, Tānī Bāī who acquired fame as musicians, were all his pupils.

3. He reduced to notation some rare songs in rare *rāgas* and published them under the title, *Samgīta-Kalā Prakāśa* in two parts.
4. Quite a few of his favourite songs are available in Gramophone records.

Abdul Karīm Khān

Early Life

Abdul Karīm Khān was born on November 11, 1872, in Kirānā, a town in Muzaffaranagar District in U.P. The original ancestors of this branch of musicians were Hindus. They were known as Nayāka Dhondū and Nāyaka Bhannū.

It is said that Nāyaka Dhondū went to Vṇḍāvana and for days prayed to Kṛṣṇa who appeared to him in a dream and inquired what he wanted. He said, "All I want is the sweetness of your flute in my voice". "Be that as you wish", said Kṛṣṇa. His voice became so sweet that whenever he sat down to sing, birds and cows used to gather round him, charmed by the sweetness of his voice.

His ancestors sang in the *Gaurabāra Vāṇī*. Later they became Muslims. In the line of Dhondū and Bhannū were born great musicians—both vocalists and instrumentalists.

In the 19th century, Kāle Khān in the line of Dhondū earned a great reputation as a performer. He had three sons of whom Abdul Karīm Khān was the eldest.

He received his early training in music from his father, Kāle Khān, but his father died when he was still very young. He, therefore, received most of his training from his uncle Abdullā Khān. He had also the benefit of training from Haidara Bakhṣa who was the cousin of his uncle. Haidara Bakhṣa was a reputed *sārāṅgī* player who had accompanied great maestros

like Haddū Khān, Hassū Khān, Tānarasa Khān, Umarāo Khān and others. Abduḷ Karīm learned a good deal from both Abdullā Khān and Haidara Bakhṣa.

Abdul Karīm was exceptionally intelligent and had pertinacious memory. He also practised the art for nearly eight hours every day. So by the time he was fifteen years old, he had mastered many *rāgas* and had an appreciable repertoire of songs.

His musical career

When he was about nineteen years of age, he left home and went out on a musical tour. After visiting various places, he reached Baroda with his younger brother.

Since he was unknown, he did not get an invitation for a recital for a month anywhere in the city. An interesting incident happened at Baroda. Maulābakhṣa was a famous musician there. Allābande Khān and Zākiruddīna, two famous vocalists of Jaipura, had come to Baroda and were the guests of Maulābakhṣa. Maulābakhṣa arranged a recital of his guests to which all the musicians of the town were invited, but the two Khān brothers were ignored. Abdul Karīm felt this slight keenly. He said to his brother, "Though we have not been invited, we will go. If we get an opportunity, we will also sing. I will sing in the style in which the main guests sing, not in our own traditional *Kirānā* style. Don't get upset. Simply accompany me".

As planned, they went to the sitting uninvited and sat in a corner.

Both Allābande and Zākiruddīna gave an excellent performance. Some one in the audience turned to Abdul Karīm and said, "Do you also sing?" "I shall try if I have the permission of the host", said Abdul Karīm. Maulābakhṣa asked him to start. To the surprise of all present, he sang in a style closely akin to that of Allābande and Zākiruddīna. Maulābakhṣa was

greatly impressed. On his recommendation, the Mahārāja of Baroda appointed Abdul Karīm as a State Musician.

While he was in the service of Baroda State, he had an opportunity of hearing Rahamata Khān of Gwalior. He was so greatly impressed by his note-production that he determined to practise note-production for a number of hours every day in accompaniment to a *tamburā*. After persistent practice for a few months, the notes from his throat appeared as vibrant as those of a *viñā*. He had already the gift of a very sweet voice. Continued practice of note-production added a wonderful charm to his melodious voice. He practised singing for nine to ten hours every day.

There was now the birth of a new music, saturated with deep emotion, scintillating, soul-stirring.

He was in the service of the Baroda State only for about three years. In 1898, he decided to settle down in Miraj in South Maharashtra. He was of a religious bent of mind. There was the *Dargāha* or mausoleum of Khvāja Šamanā of the Cīstiyā line at Miraj. As Abdul Karīm was a devout follower of the Cīstiya line of saints, he settled down in Miraj and lived there till his death.

Before settling down at Miraj, he spent a few years at Belgaon and Dharwar and afterwards a few years at Śolāpur. During all these years he trained his younger brother, Abdula Haq, and Rāmabhāu Kundagolakara *alias* Sawāī Gandharva.

From Śolāpur, Abdul Karīm went to Poona. He gave his first recital in Poona in Āryabhūṣaṇa theatre, which was a remarkable success. Here N.L. Ranade, advocate of Ahmadnagar, offered him an invitation. He went to Ahmadnagar for a recital in 1909 and repeated his visit to that city two or three times. His recitals at Ahmadnagar were a tremendous success. He received invitations for recitals from twenty places at Ahmadnagar itself.

His fame as a great performer spread throughout the

district of Ahmadnagar. He received an invitation from Sangamanera. The people of Sangamanera welcomed him by organizing a procession in his honour.

His reputation spread all round. He gave his recitals at many places in Maharastra--Bombay, Poona, Saṅgalī, Miraj, Kolhāpur, Belagāon, Dhārawār, etc., and at important places like Calcutta, Allahabad, etc., in Northern India and even in Southern India at Madras, Mysore, etc.

Establishment of Music Institutions

In 1910, he established at Poona a music institution named Ārya Saṁgīta Vidyālaya. In his school, he laid the greatest stress on *svarajñāna*, i.e., a correct recognition and production of notes. He evolved a system by means of which his pupils could recognize and produce any note in three months.

Some of his pupils, viz., R. Gadagila, Kapileśvarī brothers, R. Bagade and Daśaratha Buwā assisted him in the work of teaching.

He also evolved an easy and simple system of notation for the purpose of teaching music.

As he had very often to go out on a musical tour, the main responsibility of carrying on the teaching in the institution fell on the shoulders of R. Gadagila. Gadagila was one of his best pupils. Unfortunately he was seized with plague in 1918 and passed away.

Abdul Karīm established a branch of Ārya Saṁgīta Vidyālaya in Bombay also.

For nearly nine years, Abdul Karīm met the expenses of these institutions from his own earnings. Later, his pupils carried on the work of both the institutions on their own under the guidance of Khān Sāheb.

He now devoted most of his time to experiment and performance.

His End

Śrī Aurobindo Ghosh, the great *yogī* residing at Pondichery, expressed a desire to hear him sing. He accepted his invitation and started for Pondichery. Unfortunately, in the train itself, he felt badly out of sorts. He had to get down at Singaperumala Koilam Station at about eleven at night. He started reciting *namāza* (Muslim prayer). His condition began to get worse. He now started singing the *ālāpa* of *Darabārī Kānaḍā Rāga*. In a few minutes, he went into eternal sleep on 27th October 1937.

Main characteristics of his art

Abdul Karīm Khān was not only a great singer. He also handled many instruments such as *Viñā*, *Sāraṅgī*, *Jalatarāṅga* and *Tablā* successfully.

He had a keen insight into the aesthetic beauty of notes. His practical experiment with *śrutis* gave him insuperable command over accurate and beautiful production of notes. The tonal quality of his music was, therefore, of the highest order. His greatest emphasis was on aesthetically beautiful and charming intonation.

Many examples are cited of his wonderful perspicacity of the accuracy of pitches of notes, two of which are worth mentioning. He would tune a *tamburā* (drone instrument) and put it inside a cover. After a few minutes, he would produce from his throat the same vibrant note without playing the *tamburā*. When the *tamburā* was taken out and played, it was found that the note that he had sung without its help was exactly the same.

He would tune a *tamburā* and put it inside a cover. After a few minutes he would tune another *tamburā* only on the basis of his memory of the note of the first *tamburā*. When the first *tamburā* was taken out of the cover, it was found that both produced the same pitch in perfect unison without the slightest difference.

He brought out the subtlest shades of tones. He was unsurpassed in emotional expression. A few examples of his great power of emotional expression are cited by N.L. Ranade in his Marathi biography of Khān Sāheb Abdul Karīm Khān. One of them may be mentioned here.

In one of the annual functions of the Ārya Saṁgīta Vidyālaya, the great Saṁskṛta scholar, Sir Rāmakṛṣṇa Bhaṇḍārakara, was present. Khān Sāheb sang towards the close of his recital a *bhajan*—*Gopālā mere, karuṇā kyun nahin āwe*, “Oh my Gopāla, why don't you show compassion?” The whole atmosphere became surcharged with the sentiment of pathos.

The emotional appeal of his song was so intense that even a sedate scholar like Sir Rāmakṛṣṇa Bhaṇḍārakara could not restrain himself. He sprang upon his feet and shouted out, “Your appeal is bound to melt even the heart of a stone. After this song, how can Gopāla (Kṛṣṇa) avoid appearing before you in person?”

His forte was *ālāpa* (slow, measured, contemplative expression of feelings through notes). He did not so much care for *tānas* and *layakārīs* or *bolabānta* (rhythmic variation of the wordings of a song).

He was temperamentally not cut out for these. He became the idol of the *kirānā* style of rendering music and all his pupils tried to imitate him. He was not very much after out-of-the-way *rāgas*. His ideal was neat and appealing execution of a *rāga*.

His favourite *rāgas* were *Bhairavī*, *Lalitā*, *Āsāvārī*, *Jogiyā*, *Toḍī*, *Multanī*, *Darabārī Kānaḍā*, *Śrī*, *Pūriyā*, *Mālakośa*, *Pīlū*, *Khamācha*, *Jhīñhoṭī*, *Yamana*, *Gārā*, *Mānda*, etc.

He also rendered *ṭhumarī* and *bhajana* in a charming style.

His Contribution to Indian Music

1. He became a member of the Philharmonic Society founded by Śrī Devala and Mr. Clements and helped

them a great deal in determining practically the twenty-two *śrutis*.

2. He trained a band of first-rate musicians such as Rāmabhāu Kundagolakara alias Sawāī Gandharva, the late Gaṇapati Buwā Bohre, winner of the Akademi Award, the late Sureśa Bābū Māna, Padmabhuṣaṇa Śrīmatī Hīrābāī Barodekar, R. Gadagīla, Kapileśvarī brothers and Daśaratha Buwā.

Of these, Sawāī Gandharva became very famous as a stage singer.

3. He established a music institution known as Ārya Saṁgīta Vidyālaya where systematic training in Indian music was imparted to the students.
4. He also evolved a simple and scientific system of notation.
5. He made a beautiful blend of some of the features of Karnataka style with Hindustani Music. He is said to have brought the Ābhogī Rāga from Karnataka music and made it popular in Hindustani music.

Rāmabhāu Kundagolakara alias Sawāī Gandharva

He was by far the best pupil of Abdul Karīm Khān. Khān Sāheb used to teach him music for six to seven hours every-day.

His voice was not very sweet, but he cultivated it with the utmost patience and care so that it became exceedingly effective and charming.

He was open to other musical influences also. So over and above ālāpa, he acquired a great mastery over tānas and bolabānta also.

He became an actor and appeared in many roles both male and female. As an actor he sang stage songs mostly in classical style. He gave to Maharashtra an exceedingly charming stage music for nearly twenty-four years.

In 1942, he had an attack of paralysis after which his musical career came to a close.

On 12th September, 1952, his voice was stilled forever.

He trained a number of good musicians, e.g., Feroze Dastoor, Kaglakara Buwā, Indirābāī Khādīlakara, Gangū Bāī Haṅgala and Bhīmasena Josī.

Allādiyā Khān

Early Life

Allādiyā Khān was born on August 10, 1855, at Uniyārā, a *jāgīr* in Jaipur state (Rajasthan). His father, Khawājā Ahmada Khān, was employed as a musician by the *jāgīr*-holder of Uniyārā. The family had originally migrated there from Atroli in Uttar Pradesh. Allādiyā's real name was Ghulāma Ahmada. Since five of his brothers had passed away one after another and he survived after them, his father began to call him *Allādiyā* (given by God) and this name stuck to him forever.

The family traces its ancestry to one *Nakra* or *Bābā Viśvambharadāsa* who was Gauda Brāhmaṇa of Śaṇḍilya Gotra. Allādiyā Khān himself gave to his admirers an account of the circumstances under which *Bābā Viśvambharadāsa* became a Muslim. *Viśvambharadāsa* was employed as a musician in a small state known as *Anūpa*. He was highly regarded by the ruling family. There was some friction between the ruler of *Anūpa* and Shāh Jahān, the then ruling Emperor of Hindustan owing to which the Emperor imprisoned him. This pained *Viśvambharadāsa* immensely. He determined to get him released. He went to Delhi. There he gave recitals at many places. His reputation as a great performer spread throughout the city. Some of the important courtiers of Shāh Jahān also came to hear him. They spoke to Shāh Jahān very highly of Viśvambharadāsa as a musician. So he received an invitation from the Emperor for a recital. He put forth his whole soul into his performance on that particular occasion. Shāh Jahān was enraptured and said to *Viśvambharadāsa*, "I am exceedingly

delighted to hear your music. Ask for anything and it shall be granted to you". The musician feigned incredulity and looked this way and that. "Do not hesitate," said Shāh Jahān, "I mean what I have said". "If that is so, Sir," said the musician, "set free my master, the ruler of Anūpa". "I am prepared to do so, but on one condition," said Shāh Jahān. Delighted at the success of his mission, an unsuspecting Viśvambharadāsa blurted out, "I am prepared to fulfil any condition Sir, if my master regains liberty. You have only to mention it and I shall accept it instantly." "Well then, embrace Islam and become one of my court-musicians," said the Emperor. Viśvambharadāsa had plighted his word and there was no other alternative for him but to accept the condition laid down by Shāh Jahān. It is thus that the ancestors of Allādiyā Khān became Muslims. His ancestors were famous singers of *dhruvapada* (*Dāgura Vāṇī*).

Both his father, Ahmada Khān, and his uncle, Jahāngīra Khān, were excellent musicians. Ahmada Khān was, at first, a court-musician of Uniyārā, but later he accepted an appointment at the court of the Nawāb of Tonk.

Musical Training

Ahmada Khān gave Allādiyā Khān an elementary education in reading and writing and started teaching him music, but unfortunately he passed away when Allādiyā Khān was only fifteen years old.

After Ahmada Khān's death, the responsibility of bringing up and training of Allādiyā fell on the shoulders of his uncle, Jahāngīra Khān.

Both Ahmada Khān and Jahāngīra Khān were known as *Koṭhiwālās* (great stockists of songs). It is said that Jahāngīra Khān had a repertoire of nearly 20,000 songs. Jahāngīra Khān started training Allādiyā Khān and kept him under a very strict discipline. He taught him music for hours together for twelve long years. His younger brother, Haidera Khān, also learned music side by side with him.

His musical tour

Allādiyā had now become a full-fledged musician. He started on a musical tour and first went to Ajaigarha State with his brother Haidera Khān. Their recital there was a great success and they received handsome presents.

From Ajaigarha they went to many other places such as Patna, Allahabad, Calcutta, etc., until at last they reached Nepal. The Mahārāja of Nepal was greatly pleased with the performance of Allādiyā and appointed him his court-musician on Rs. 300/- per month and presented him an elephant for conveyances, the expenses of which were to be borne by the Mahārāja.

Allādiyā stayed there for two years, but became home-sick later and so returned home with his brother. During six years of absence from home, he had come in contact with many musicians, and heard the top-ranking artistes of the country. His knowledge and experience had widened. He now seriously thought of settling down at some place.

After he had returned from Nepal, his uncle gave to him his daughter in marriage. After marriage, he accepted service in Bundi State (in Rajasthan) for two years.

After this, he started for a tour towards the South. He went to Ahmedabad first and then to Baroda. He earned a great reputation at Baroda, but he did not like the climate of the place.

Stay in Maharastra

He went to Maharastra in 1893 and stayed there for nearly fifty years till his death. For the first thirty years or so, he stayed at Kolhapura and after that for nearly twenty years in Bombay.

He learned the Marathi language and became acquainted with the literature of its great saints. He liked Maharastra immensely, for he found the most appreciative audience there.

Khān Sāheb's first recital in Bombay was held at the residence of Bāpū Tārā, a famous Goanese artiste. She had organized a music festival and many artistes had gathered there. Bāvalī Bāī Pālakara, a reputed pupil of Natthana Khān, sang last. She finished her recital at about 3 a.m., and sang so well that no one among the artistes present was prepared to sing after her entrancing performance. At last Bāvalī Bāī approached Khān Sāheb and said, "My *guru* (revered teacher), Natthana Khān Sāheb, spoke very highly of your art. All these years I have been waiting to hear you. Since you have been pleased to grace this sitting with your presence, we have now a God-given opportunity of hearing you. In fact, I ended my recital earlier only to hear you. Do kindly favour us with your recital"

Allādiyā Khān sang for nearly two hours. At the end of his performance, Bāvalī Bāī got up and said, "Excuse me, Sirs. I cannot refrain from saying a few words. After the death of my *guru*, I thought music had died with him. Today we have heard a soul-enrapturing recital in an altogether new style. I, therefore, cannot help revising my opinion. I now feel music is immortal".

Slowly Khān Sāheb's fame as a great musician spread throughout Maharastra. Bāpū Sāheb Kāgalekara, a *jāgiradāra* of Kolhapura State, persuaded him to go to Kolhapura as a teacher of Tānī Bāī, a musician employed by him. There Chatrapati Sāhū, Mahārāja of Kolhapura, had an occasion to hear him. He was so greatly impressed with his art that he forthwith appointed him his court-musician.

People had grown jealous of Allādiyā and spread the news that he was not a traditional artiste. Allādiyā produced a copper plate and genealogy of his ancestors to prove that he belonged to a long and honoured line of musicians and thus all his traducers were silenced. The Mahārāja of Kolhapura held him in high esteem and provided all kinds of comforts and facilities for him.

Khān Sāheb received tempting offers from other places, but he entertained such great affection for the Mahārāja that he did not leave Kolhapura so long as the Mahārāja was alive. He stayed there for nearly thirty years. Only now and then he used to go outside for a recital. Bhāskara Buwā Bakhale came to Kolhapura for learning music from him and he trained him with all his heart and soul. Bhāskara Buwā passed away in 1922. The loss of such a great pupil was a great shock to him. The Mahārāja also passed away the same year. So he left Kolhapura in 1922 and went to Bombay.

He stayed for nearly twenty years in Bombay. Here he trained Kesarabāī Kerakara in music for nearly fifteen years. Kesarabāī rose to be one of the topmost singers of the country. He also taught music to Mogubāī Kurdikara, Govindabuwā Śāligrāma, Śaṅkara Rāo Saranāyaka, Nivṛttibuwā Saranāyaka, Śetha Gulūbhāī Jasadanwālā, Majīda Khān, Kumārī Līlābāī Śīrgāonkara.

He had three sons, viz., Nāsiruddīna, Mañjī Khān and Bhurjī Khān. Mañjī Khān was a first-rank artiste. But he passed away in about 1937. His death was a great shock to Allādiyā Khān.

Towards the end of his life, Khān Sāheb was the recipient of many honours. An address and a purse of Rs. 1,000/- was presented to him by the people of Kolhapura. A chowk in Kolhapura was named after him and his bust was installed there. The people of Maharastra conferred on him the title of *Samgita-Samrāja*. He passed away in Bombay on March 16, 1946. His grandson, Azīzuddīna Khān, is still in Kolhapura.

Main characteristics of his art

His ancestors had cultivated music for nearly one hundred and fifty years. His forefathers were mainly singers of *dhrupada* and *dhamāra*. He had also received a good training in these styles. He was, therefore, a great master of

layakārī (rhythmic variations). A steady and regulated rhythm was noticeable in his *ālāpas* in *khyāla*.

His father and uncle were known as *koṭhīwālās*. He is also said to have had a repertoire of about 10,000 songs. The number and variety of songs were a great asset to him in performance and enriched his art considerably.

He had by far the greatest repertoire of out-of-the way *rāgas*. Some of his favourite out-of-the way *rāgas* were *Khaṭa-toḍī*, *Khaṭa*, *Khokara*, *Huseni Toḍī*, *Mālī Gaurā*, *Bihagaḍā*, *Pūrvā*, *Sāvaṇī*, *Sāvaṇī Naṭa*, *Hemaṇaṭa*, *Bhūpanaṭa*, *Kāmoda-naṭa*, *Sāvaṇī-Kalyāṇa*, *Vasanti-Kedāra*, *Rayasā-Kānaḍā*, *Kāphī-Kānaḍā*, *Vāgiśvari-Kānaḍā*, *Ghārā-Kānaḍā*, etc.

A genius that he was, he evolved a new style of rendering music which he termed *Jaipura gharānā*. The merit of this style lay in beautiful design and structure. Each *āvarta* or time-cycle of the *tāla* displayed beautifully a definite design and structure.

He wove an exquisite synthesis of *svara* (note) and *laya* (rhythm). All the aspects of Indian music—*ālāpa*, *bola-bāṇṭa*, *tāna*, *bola-tāna*, *phirata*, etc., were beautifully synthesized by him into a harmonious whole. His unusually long *tāna-phirata* had a grandeur all its own.

In his long life of ninety-one years, he perfected and established his complex style and taught it to a number of pupils in Maharashtra.

His style was highly intellectual and lacked the emotional appeal of *Abdul Karīm Khān*.

His contribution to Indian music

1. His main contribution was the evolution of a style which synthesized into a beautiful whole all the aesthetic aspects of *khyāla*.

2. He trained a number of excellent artistes--the foremost among whom were *Bhāskara Buwā* and his own son, *Mañjī*

Khān. He gave to the country two other top-ranking artistes, viz., Kesarabāī Kerakara and Mogubāī Kurdikara, both of whom won the Akademi Award. The honour of Padmabhūṣaṇa was conferred on Kesarabāī by the Government of India and the title *Svara-Śrī* was conferred on her by Gurudeva Rabindranath Tagore. Other illustrious followers of the Jaipur style of *gāyaki* are Govinda Buwā Śāligrāma, Śaṅkara Rāo Saranāyaka, Nivṛtti Buwā Saranāyaka, Līlābāī Śīrogāṇkara, Lakṣmī Bāī Jadhava, Vāmana Rāo Sadolikara, Mallikārjuna Mansoor, Ājamabāī, Saradārabāī, Kīśorī Āmonkara and Suhāsīnī Mulgāṇkara. Among the amateurs of this style may be mentioned—Vāmana Rāo Deśpāṇḍe of Bombay and Bābū Rāo Jośī of Kolhapura.

3. It was he who for the first time gave to Maharastra and through Maharastra to the country as a whole, a number of out-of-the way and complex *rāgas*, many of which were hardly known before.

4. Besides being a great performer, he was also an excellent composer. Some of his compositions are still sung by his pupils.

Haidara Khān

He was born in 1857 at Sahasavāna (Urd in U.P.). His father Alībakhṣa was an excellent vocalist.

His training in music

In early life, he received training in music from his father. Later he became the pupil of Ināyata Husaina Khān. Ināyata Husaina Khān taught him in all earnestness. He gave his sister in marriage to him. Haidara Khān learned music under his guidance for nearly nine years.

Positions held by him

He was appointed court-musician in Rāmapura. After receiving an invitation from the Mahārāja of Nepal, he went there and stayed for some time. He returned to Rāmapura again.

Here he trained Muṣṭāqa Husaina Khān who rose to be a great vocalist. He gave his daughter in marriage to Muṣṭāqa Husaina Khān.

His musical tours

He went to Jodhpur, Indore, Gwalior and Bombay and everywhere his recital was a great success. He got handsome presents at Jodhpur, Indore and Gwalior. In his old age, he stayed mostly in Bombay and trained a number of pupils in Bombay and Goa.

He passed away in A.D. 1927.

His style

He used to practise bass notes every morning for hours together. He believed that the practice of bass notes brought about gravity in one's voice and gave him a good command over the notes of the other registers. His note-production was excellent. He had great command over tānas which he used to execute with perfect ease and effect.

Ananta Manohara Joṣī

He was born in Aundha State in about 1878. He received his early training in music from his father, Manohara Joṣī. Later he went to Miraj to learn music from Bālakṛṣṇa Buwā, Icalakarañjikara. He also learned from Rahamata Khān for some time.

He was a class-fellow of Paṇḍita Viṣṇudigambara Paluskara and after learning music, toured with Paṇḍita Viṣṇudigambara in many places of the country.

He started in Bombay a music school known as Gurusamartha Vidyālaya. Later he was employed as a court-musician in Aundha State. He has a few excellent musical compositions to his credit.

He was popularly known as Antubuwā Joṣī. He passed away in about A.D. 1966(?).

Rājā Bhaiyā Pūcchawāle

Early Life

His ancestors were originally known as *Aṣṭekars*. His great grandfather had come to Bundelkhanda where he was granted a *jāgir* named *Pūcha*. Since then the Aṣṭekara family came to be known as Pūcchawāle.

In 1857, during the Mutiny, his grandfather, Rāmacandra Rāo, left Pūcha and settled down at Gwalior.

Rājā Bhaiyā was the son of Ānandarāo, the second son of Rāmacandra Rāo. He was born at Gwalior on August 12, 1882. When he was about a year and a half old, he had an attack of poliomyelitis in the leg. After a good deal of care and treatment, there was a slight improvement in his condition, but the trouble was not eradicated and he had to limp all his life.

His father, Ānandarāo, was an amateur *sītār*-player. Rājā Bhaiyā had an occasion of hearing music almost everyday.

From early childhood, he developed a deep interest in music. With his general education, he started learning music also.

His musical education

His first teacher in music was Baladevajī. Later he learned it from Lālābuwā. Lālābuwā died in 1904. Then he started learning it from Vāmana Buwā. Vāmana Buwā passed away in 1907. Then he approached Saṅkara Rāo Paṇḍita and began learning *khyāla* from him. For four years, he practised *khyāla* under his guidance and inspiration. In 1917, Saṅkara Rāo Paṇḍita also passed away. But Rājā Bhaiyā practised whatever he had learned for hours together everyday.

He first started his professional career as a harmonium-player in Shinde Club of Gwalior.

As a music teacher

Mahārāja Mādhava Rāo of Gwalior decided to open a Music College at Gwalior. He sent a batch of seven musicians to Paṇḍita V.N. Bhattachande in Bombay to learn his system of notation. Rājā Bhaiyā was one of these musicians.

The Mādhava Music School was opened at Gwalior on January 10, 1918. Rājā Bhaiyā was appointed a music teacher in this school. Later the school developed into a college. In 1941, Rājā Bhaiyā was appointed Principal of this college. He retired from service in April, 1949.

His contribution

His main role was that of a great teacher of music. As a teacher, he was most sincere and painstaking.

He wrote the following books on music:

1. *Tānamālikā* - Pt I.
2. *Tānamālikā* - Pt II.
3. *Tānamālikā* - Pt III - *Pūrvārdha* (first half).
4. *Tānamālikā* - Pt III - *Uttarārdha* (second half).

These books contain *tānas* for the *rāgas* included in the Kramika Series (first three parts) of Paṇḍita Bhatkhande.

5. *Saṅgītopāsanā*
6. *Ṭhumarī-taraṅgini*
7. *Dhruvapada-Dhamāra Gāyana*.

He passed away on April 1, 1956.

Badē Ghulāma Alī Khān

Life

He was born in Lahore in A.D. 1903. Both his father, Alī Bakhṣa and uncle, Kāle Khān, were great musicians.

He started learning music from his uncle, Kāle Khān. In accordance with his mother's advice, he learned playing on *sāraṅgī* and became a professional player of this instrument. From the income that he earned from this profession, he maintained his mother and himself.

His main interest was, however, in vocal music which he practised assiduously every day. For sometime, he learned music also from Sindhī Khān of Bombay.

His public performances

To begin with, he gave public performances mostly in the Panjab. He leapt into fame at the Calcutta Music Conference in 1940. His reputation as a first-rate performer spread far and wide and he was booked for recitals in Gaya, Bombay, Allahabad, Delhi, Madras, Haiderabad, etc.

Mahatma Gandhi heard him in 1945 and gave him a certificate.

Later he settled down in Bombay.

Characteristics of his style

Baḍe Ghulāma Alī possessed a most charming and melodious voice. He sang both *khyāla* and *ṭhumarī* equally well.

He had mastered the art of voice-production and note-production to perfection. His flexibility of voice was remarkable. He employed grace notes very beautifully.

In *khyāla*, he was great both in *ālāpa* and *tāna*. He was the best representative of the Patiala *gharānā* (traditional aesthetic ideology). He was not simply a mechanical follower of the Patiala *gharānā*. He had a certain uniqueness of his own which added lustre to the style which he professed to follow. He had in his style the unique synthesis of intellectual complexity of *tānas* and rhythmic variation of Allādiyā of Jaipur *gharānā* and the beautiful *ālāpa* and note-production of Abdul Karīm Khān of *Kirānā gharānā*.

In *ṭhumarī*, he interwove some beautiful idioms of folk music—particularly of the Panjab and Kangra valley—with great effect. In fact, the so-called Panjabī *aṅga* in *ṭhumarī* is really a contribution made by him and his brother, Barakata Alī Khān.

He has not given to the country many musician-pupils. The only person whom he trained in music is his son, Munawwara Alī.

Last years of his life

Towards the close of his life, he had an attack of paralysis which practically disabled him from giving performances for a long time at a stretch. He passed away on April 23, 1968, at Haiderabada.

Baḍe Rāmadāsa

Early life

Baḍe Rāmadāsa was born in Banaras in A.D. 1896. His father's name was Śivānanda Miśra who was an excellent vocalist.

Musical education

When he was ten years old, his father started teaching him music. He was, however, mainly trained by his father-in-law, Paṇḍit Jaikaraṇa who is said to have a repertoire of 1,500 *dhruvapadas* and *dhamāras*. Baḍe Rāmadāsa learned about five hundred of these.

He practiced singing for hours at a stretch till the age of thirty. Though he had learned good many *dhruvapadas* and *dhamāras*, his main interest was in *khyāla* of which he was an excellent performer. He had also learned about two hundred *ṭappās*. He was a past master in singing *ṭhumarī* of the Banaras style.

Employment

He was employed as a court-musician in Nepal where he stayed for nearly twelve years.

His attainment

As has already been said, he could sing *dhruvapada*, *dhamāra*, *khyāla*, *ṭappā* and *ṭhumarī* equally well. His forte was, however, *khyāla*.

He was also a good composer. He had a number of compositions to his credit in *khyāla*, *ṭhumarī*, *caitī* and *kajari*.

He trained a number of Bāīs and Kathaks in *khyāla*, *tappā* and *thumārī*.

He passed away on January 12, 1960.

Muṣṭaqā Husaina Khān

Early life

Muṣṭaqā Husaina Khān was born in 1878 in Sahasavāna in Badaun district in Uttar Pradesh. His father's name was Kallana Khān.

Training in music

Muṣṭaqā Husaina Khān learned reading and writing in Urdu. When he was ten years old, his father started teaching him music.

Haidara Khān, court-musician of Nepal, had come to Sahasavāna on holiday. He was so greatly impressed with the talent of Muṣṭaqā Husaina that he volunteered to take Muṣṭaqā Husaina with him and teach him music there. He was about fourteen years old when he went to Nepal. There he received training in music not only from Haidara Khān, but also the celebrated veteran of *khyāla*, Ināyata Husaina Khān, who held a position of honour among the musicians of the Nepal court. He also learned *sitār* from Muhammada Husaina Khān.

Haidara Khān had such a high opinion of his pupil that he also offered his daughter's hand to him.

With the death of the Mahārāja of Nepal, many musicians left the place and took service elsewhere.

Muṣṭaqā Husaina Khān went to Atraulī and lived with his uncles, Puttana Khān and Mahbooba Khān. There he received training from them for three years. Later when Ināyata Husaina Khān accepted service at the court of Nawāb Zafara Jaṅga Bahādura of Haiderabada, Muṣṭaqā Husaina also went there and remained with him at Haiderabad for eleven years,

learning and perfecting the art of music. He used to practice music for eight to ten hours every day.

His first wife died fourteen years after marriage. He married Ināyata Husaina Khān's daughter at the age of thirty-five.

Positions held

Ināyata Husaina went to Rāmapura and took service there at the court of the Nawāb. Muṣṭaqa Husaina also went there with him and was after some time enlisted as one of the court-musicians there. Some of the best musicians of the country were employed in Rāmapura *darbāra*.

Muṣṭaqa Husaina had, therefore, an excellent opportunity of learning music further at Rāmapura. He learned *dhruvapada* and *dhamāra* from the famous *Bīnakāra*, Vazīra Khān.

Later, during the regime of Nawāb Razā Alī Khān, Muṣṭaqa Husaina became the chief court-musician of Rāmapura and held this position till 1956.

In 1956, he retired from Rāmapura and Bhāratiya Kalā Kendra, Delhi as Professor of Vocal Music in 1957.

Honours conferred

He received the President's Award in 1951 and the distinction of Padmavibhūṣaṇa was conferred on him in 1957.

He was also the recipient of many gold medals at various music conferences.

His attainments and characteristics of his style

He had an excellent repertoire of songs which included *Dhruvapada*, *Dhamāra*, *Sādarā*, *Ṭappā*, *Ṭhumarī*, *Tarānās*, *Trivaṭas* and *Caturāṅgas*. Since he had learned *sītār* also, he had a rare collection of *Masītakhānī gatas*. He was a good composer also. He particularly composed many *Rāga-sāgaras* (a series of *rāgas* in one composition).

He was an excellent performer. His elaboration of a *rāga* was determined by the structure of the composition. He laid a great emphasis on aesthetic beauty and emotional expression in his recitals and avoided acrobatics of *tānas*.

Om̐kāranātha Ṭhākura

Early life

Om̐kāranātha Ṭhākura was born on 24th June, 1897, in the village Jehāja in Baroda state. His father's name was Gauriśaṅkara.

Gauriśaṅkara was an employee of Baroda state. Owing to domestic dissension, he left his native place, resigned his post in Baroda state and settled down in Broach, near the Narmada river where he practiced *yoga*. Om̐kāranātha's mother, Jhavera Bā, had to maintain the family by taking up odd jobs. In order to augment the family income, Om̐kāranātha worked in a textile mill in Broach. Since he had the gift of a sweet voice, he was generally selected for taking part in *Rāmalīlā*. After playing his part in *Rāmalīlā*, he got only rupees thirty-two which he offered at the feet of his mother. He was greatly devoted to his father also and served him in every way.

The owner of the mill in which Om̐kāranātha worked was issueless. He was greatly attracted towards Om̐kāranātha on account of his intelligence and charming personality. He wanted to adopt him as his son and conveyed his proposal to Om̐kāranātha's father who, however, turned it down.

His father passed away in 1910 when Om̐kāranātha was only thirteen years old. He did not know what to do. Fortunately, a Parsee businessman of Broach, Seth Śāpurajī Mañcerajī Dūngā, who had heard Om̐kāranātha sing and was greatly impressed with his sweet voice, advised his brother to send him to Paṇḍita Viṣṇudigambara's Gāndharva Mahāvidyālaya, Bombay, for learning music and even paid the travelling expenses for Bombay.

His musical education and first assignment

In 1910, Omkaranātha was enrolled as a student in *Gāndharva Mahāvidyālaya*, Bombay. Paṇḍita Viṣṇudigambara Paluskara had two kinds of students. One kind was that of amateurs who learned music as a pastime; the other consisted of students who intended to adopt music as a career. For the second kind of students, it was compulsory to live in the hostel attached to the *Vidyālaya*. Their expenses were met entirely by Pt. Viṣṇudigambara and they had to sign an agreement, one of the terms of which was that after finishing their course they would serve as a teacher of music for a certain period. Omkaranātha joined the *Vidyālaya* under the second category. As he was intelligent and had a sharp memory, he began to make rapid progress. Being impressed with his sweet voice, one dramatic company of Kathiawada wanted to employ him as an actor on Rs. 400 per month. His brother Bālakṛṣṇa was greatly attracted by this offer and went to Bombay to persuade Omkaranātha to join the company. Omkaranātha did not want to discontinue his training in music. So he approached his *guru*, Pt. Viṣṇudigambara, to help him out of the difficulty. His *guru* came to his rescue. He said to his brother, "I have no objection to Omkaranātha's going to the dramatic company, but under the terms of the agreement, you will have to pay back all the money that has been spent on him for the last three years here." As Bālakṛṣṇa had no money, he had no other option but to allow Omkaranātha to continue learning music in the *Vidyālaya*.

Omkaranātha learned five years' course in three years. He stayed on for another three years in the *Vidyālaya*, thus completing the course of twelve years in six years.

Being pleased with his attainments, Pt. Viṣṇudigambara sent him to *Gāndharva Vidyālaya*, Lahore, as its Principal in 1916.

There he continued his practice of music and commanded great respect both as a teacher and performer.

As the expenses of the Vidyālaya went up very high during his regime, he was recalled from Lahore in 1919.

Musical career and tour

In 1919, Omkāranātha returned to Broach where for some-time he practised *yoga* with A.B. Purānī. Purānī went to Aurobindo Āśrama and Omkāranātha preferred to take to *bhakti*.

In 1922, he was married to Indirā Devī, daughter of Setha Prahlādādāsa Dalasukharāma Bhaṭṭa.

Omkāranātha used to charge rupees twenty-five for each recital and gave recitals at many places. In 1923, he started in Broach a music institution named *Gāndharva-niketana*. His brother, Rameścandra, who played *Jalatarāṅga* and *Tablā-tarāṅga* joined him as his assistant in the school.

Soon after, he took a letter of introduction from Sir Manu Bhāī Mehtā, Dewān of Baroda and went with his brother, Rameścandra, to Nepal. It was not easy to go to Nepal during those days. From Raxaul to Thānkoṭe, they had to trudge a distance of seventy-two miles on foot which they covered in six days.

When he reached Nepal and delivered his letter of introduction to His Highness, Mahārāja Candra Śamśera Jaṅga Bahādura, he was treated as a state guest. He had a very successful recital there and received a handsome amount from the Mahārāja. He was even offered the post of state-musician which he thankfully declined.

After returning from Nepāl, he began to take an active part in Congress activities and was soon elected President of the District Congress Committee of Broach and a member of the Provincial Congress Committee of Gujarat. He also became a member of the Municipal Board of Broach.

In 1930, Omkāranātha was invited by Mahārāja Bhīmaśamaśera Jaṅga Bahādura on the occasion of the celebration of a marriage in the family. Again his recital was greatly admired. He was challenged by the state musician, Bālāśāha.

In a specially organised sitting both gave a recital. Ormkāranātha was unanimously declared to be superior and the Mahārāṇā decorated him with the garland of victory and a shawl. Paṇḍita Viṣṇudigambara Paluskara had come to Nepal at that time on a pilgrimage. Ormkāranātha put all his trophies at the feet of his *guru* who was greatly pleased with the achievement of his pupil.

In 1933, there was an International Music Conference in Florence (Italy). He went to attend this Conference with his brother, Ramesacandra. His recital there was a great success. Mussolini was greatly impressed with his music and ordered the Royal Academi of Music to preserve his song in notation.

From Florence he went to Germany where he gave an impressive recital before Hindenberg, Ribbentrop and others. After this, he had a tour in Holland, Belgium, France and Switzerland and finally reached England. He was invited to a Music Conference in Wales. From there he was to go to Russia, but received news of the sudden demise of his wife and so returned to India.

Establishment of a music institution and publication of music books

After returning from Europe, he established in 1934 a music institution named *Śrī Saṃgīta-niketana* in Bombay where regular lessons were given in music.

In 1935, his music was for the first time recorded by Columbia Gramophone Company.

In 1937, he presided over the music section of the *Gujarātī-Sāhitya-Pariṣada*.

In 1938, he published the first part of *Saṃgītāñjali* for beginners.

During 1937-38, he seriously studied Bhārata's *Nāṭya-Śāstra*, Maṭaṅga's *Brhaddeśī* and Śārṅgadeva's *Saṃgīta-ratnākara*.

In 1942, he transferred his *Saṃgīta-niketana* to Surat.

In 1946, he issued an appeal in collaboration with Mahatma Gandhi, Paṇḍit Madanamohana Mālavīya and Dr. Rādhākṛṣṇa for the creation of a Faculty of music in Banaras Hindu University.

His golden jubilee was celebrated by his admirers in Bombay in 1948.

In 1950, Paṇḍit Govinda Mālavīya became the Vice-Chancellor of Banaras Hindu University. He founded on 21st August, 1950, *Śrī Kalā-Saṃgīta-Bhāratī* in which instruction was to be imparted in Music, Sculpture and Painting and thus the dream of Ormkāranātha for founding a music institution was realized. It was he who conceived this idea and toured to collect money for giving it a practical shape. He was appointed the first Dean of the *Kalā-Saṃgīta-Bhāratī* and the first Principal of the Music College.

Only a few months after joining the University, he prepared an opera on the basis of Jayaśaṅkara Prasād's *Kāmāyanī* which was successfully staged on the occasion of the University Convocation and was greatly admired.

In 1950, he delivered two lectures on *Rāga* and *Rasa* under the auspices of the Baroda University.

In 1952, he led a delegation of Indian musicians to Kābula (Afghanistan). The same year, he prepared another opera on the basis of Jayaśaṅkara Parsāda's drama "*Kāmanā*". This was staged in 1953.

In 1953, he went to attend the World Peace Conference which was held in Budapest-Hungary. There he sang the *Veda-mantras* (Vedic hymns) to the audience. His recital of these *mantras* was very greatly admired.

The second part of *Saṃgītāñjali* was published in 1954.

In 1955, he went to Germany to attend the World Peace Conference. From there he went to Stockholm (Sweden), Czechoslovakia, Norway, Holland and Russia.

The same year, the third part of *Samgītāñjali* was published.

He went to Nepal in 1955 to participate in the *Gāndhī-jayantī* celebrations on the request of the Indian Embassy.

His *Pranava-bhārati* containing his studies on the theory of Indian music was published in 1956. The fourth part of *Samgītāñjali* was published in 1957. The same year he retired from the Principalship of the Music College.

After retirement, he finished the fifth part of *Samgītāñjali* which was published in 1958. In 1962, he went to Russia again. The same year he attended the first Mahārāṇā Kumbhā Music Conference.

In 1965, he had an attack of paralysis. He ailed for nearly two years and passed away on 29th December, 1967.

Honours conferred

He was the recipient of many honours. Paṇḍit Madanamohan Mālavīya conferred on him the title of *Samgīta-prabhākara* and Government Saṁskṛta College, Calcutta, the title of *Samgīta-mārtaṇḍa*. In 1930, the Mahārāja of Nepal bestowed on him the title of *Samgīta-mahāmahodaya* and Viśuddha Saṁskṛta Vidyālaya, Kāśī, honoured him with the title of *Samgīta-samrāt*.

He was awarded the *Raṅgītarāma* gold medal by Gujarat Sāhitya Sabhā in 1943. In the same year, *Gāna-samrāt* was conferred by Sāṅga-Veda Vidyālaya, Varanasi.

In 1948, his golden jubilee was celebrated with eclat in Bombay and in 1959 his diamond jubilee was celebrated with great enthusiasm in Banaras. A gold medal was awarded to him by king Zahir Shah of Afghanistan in 1952.

He was honoured with *Padmaśrī* by Rāṣṭrapati on the Republic Day in 1955. In 1963, he received the Saṁgīta Nāṭaka Akademi award for being the best representative of vocal music of the Hindustani system. The same year, Banaras Hindu University conferred on him the degree of D. Litt.

(Honoris Causa). Ravindra Bharati conferred on him the same degree in 1964.

Characteristics of his style and his attainments

He was a past master in *Kāku-bheda* and rendered *ālāpa* in a very impressive style. Unfortunately, sometimes the emotional expression was overdone and so it became melodramatic. He understood the full import of the content of the song and enunciated every word with precision.

His *tānas* were based mostly on the *alamkāra* model. The *tānas* rendered with *humphita gamaka* generally became jarring.

He was one of the few musicians of the country who cared to study the science of music in the original. He wrote *Pranava-bhārati* in Hindi which is fairly thought-provoking.

He wrote *Samgītāñjali*—a book on practical music. Six parts of the book have already been published. He also left material for the seventh and eighth parts which are being prepared for publication by his pupils, Dr. Premalata Sharma and Balwanta Rai Bhaṭṭa. These parts contain *khyālas*, *dhruvapadas*, *dhamāras* and *bhajanās* in notation and lucid explanation of the characteristics of each *rāga*.

He was a good composer and has composed a few songs under the pseudonym *Pranavarāṅga*.

He was an eloquent speaker and could deliver impressive speeches with fluency in three languages—Gujarati, Hindi and Marathi.

He had an excellent organizing capacity of which the *Samgīta-Kalā-Bhārati* in Banaras Hindu University is a standing monument.

Rajaba Ali Khān

Early Life

He was born in about 1874 A.D. in Devāsa, an important city in Madhya Pradesh. His father was a pupil of *Bade Muhammada Khān*. He learned vocal music from his father, and *viṇā* from *Bande Ali Khān*.

Even as a young boy in his teens, he went to Nepal and impressed the Mahārāja and other courtiers by his excellent play on *Jalatarāṅga*. Later when he became young, and his style was mature, he was appointed court-musician in Devāsa state and retained that post till the end of his life.

Musical tour

He went on a musical tour to Ramapur, Lucknow, Calcutta, Bombay, Baroda, Allahabad, Banaras, Indore and many other places, and everywhere earned encomium by his impressive recital.

Honours Conferred

In 1909, the Mahārāja of Mysore conferred on him the title of *Samgīta-bhūṣaṇa* and in 1931, the Musical Art Society of Bombay conferred on him the title of *Samgīta-samrāta*. The Municipal Board of Devāsa organized a civic reception in his honour and named a road after him.

He also received the Samgīta Nāṭaka Akademi award for vocal music in 1954.

His main pupils

He trained Amānata Alī Khān who earned a good reputation as a performer. Lata Mangeshkar was also one of his pupils. He also gave to the country a few other artistes such as Kṛṣṇarāo Mazumdāra, Gaṇapatirāo Devāsakara, Kṛṣṇaśankara Śukla and Gaṇapatirāo Baharebuvā.

His son Rājana Khān is also a good player of *Vīṇā* and *Jalatarāṅga*.

He passed away in January, 1959.

Characteristics of his style and attainments

He could sing both *dhruvapada*, *dhamāra* and *khyāla*. *Khyāla* was, however, his *forte*.

He was particularly reputed for his complex, fast and tune-ful *tānas*.

He had good command over Hindi, Urdu and Marathi.

Rāmakṛṣṇa Mīśra

Early Life

Rāmakṛṣṇa Mīśra was a descendant of Paṇḍita Dilarāma Mīśra who went from Balarāmapura (an estate in Gonda district, U.P.) to Vṛndāvana and there took initiation from the famous Vaiṣṇava devotee, Hitaharivaṁśa. Hitaharivaṁśa was also a great musician. So he learned music from him for nearly twenty-five years. He acquired a great proficiency as *dhruvapada* singer and also composed a few *dhruvapadas* under the pseudonym of *dhruvapada*. His relative, Jagamana Mīśra, also proved to be a famous *dhruvapada-dhamāra* singer. Jagamana Mīśra's son, Ṭhākuraḍayāla Mīśra is said to have gone to Delhi and learned *khyāla* from Sadāraṅga himself. Ṭhākuraḍayāla Mīśra is said to have had a repertoire of about one thousand *khyālas*. In the language of musicians, he became a *Koṭhiwālā* (stockist of songs).

This family of musicians had thus an excellent repertoire of both *dhruvapada*, *dhamāra* and *khyāla*.

Rāmakṛṣṇa's father, Śiva-sevaka Mīśra, and uncle, Paśupati Mīśra, were also great musicians. Their descendants came to be known as belonging to Śiva-Paśupati tradition.

Both the brothers were employed in Nepal as court-musicians. Rāmakṛṣṇa was born in Nepal in A.D. 1904.

He started learning *tablā* and *saragama* from his grandfather, Rāma-sevaka Mīśra, when he was five years old. After his grandfather's death, he started learning *śitāra* and *dhruvapada* from his uncle, Paśupati Mīśra. Later he learned music from his father, Śiva-sevaka Mīśra, for twelve years. His father taught him all the important styles of music—*Dhruvapada*, *Dhamāra*, *Holī*, *Khyāla*, *Ṭappā* and *Ṭhumarī*.

His musical career

He settled down at Calcutta and ran a music school there. He was invited to participate in practically every music

conference in Northern India and everywhere his recital was a great success.

On 15th September, 1955, he passed away in Calcutta at the age of 51.

His attainments

He had a sonorous voice and an equal command over *Dhruvapada*, *Dhamāra*, *Khyāla*, *Thumārī* and *Tappā*. He could render even some of the out-of-the-way *rāgas*, e.g., *Pañcama*, *Hema-Kṣema*, etc., very successfully. He trained and gave to the country a few good artistes like Śailen Bannerji, Śītala Kumāra Ghoṣe, Gaṅgā Kalyāṇapurakara, Prabhā Nāga.

Yaśavanta Sadāśiva Paṇḍita (Miraśī Buwā)

Early Life

He was born in Icalakarañjī in about A.D. 1883. In childhood, he was averse to learning music and used to make fun of musicians.

Once *Bālakṛṣṇa Buwā Icalakarañjīkara* came to stay with his family in Icalakarañjī. *Bālakṛṣṇa Buwā's* house was exactly opposite to that of Yaśavanta. *Bālakṛṣṇa Buwā* practiced music for hours in his house. Yaśavanta, on hearing his music, used to ape him just to make fun of him. *Bālakṛṣṇa Buwā* was told that his music was being mimicked by a boy in the house opposite. Out of curiosity, *Bālakṛṣṇa Buwā* called him to his house and asked him to repeat the mimicking of his song. The boy, at first, got nervous but *Bālakṛṣṇa Buwā* coaxed him into showing his skill of imitation and to his utter surprise he found that the boy could imitate his singing remarkably well without any training whatsoever. He encouraged Yaśavanta to come to his house daily and listen to him while he sang. Yaśavanta used to go to his house daily when he sat for practice.

Meanwhile *Bālakṛṣṇa Buwā* shifted to another house and Yaśavanta was sent by his father to Kolhapur for studying English.

Yaśavanta's pecuniary circumstances were narrow. So he could not pursue his studies and had to return from Kolhapura.

Later Life

On his return from Kolhapura, he began to take regular lessons in music from Bālakṣṇa Buwā. His parents did not want him to become a musician. He was asked to give up music. So he had to give it up and take up a clerical job in the court of the Chief of Icalakarañjī state. For nearly three years, he lost touch with music.

When Paṇḍita Viṣṇudigambara Paluskara came to Icalakarañjī in his tour, he came to know that Yaśavanta Mirāśī Buwā had the making of a good musician. He spoke to Srimanta Nārāyaṇa Rāo Bābā Sāheb Icalakarañjīkara, the Chief of the state, and he gladly gave him leave with full pay for learning music and made in his own palace, provision for his lessons in music to be given by Bālakṣṇa Buwā. He started learning music again and after a few years went on a musical tour.

His performance was greatly appreciated at Satārā where the Chatrapati offered him the post of a court-musician. He, however, received a telegram from the Chief of Icalakarañjī asking him to join the dramatic company, *Nāṭya Kalā Pravartaka Maṇḍalī*. So he joined this dramatic company in A.D. 1911, and worked in it till 1932.

He left the dramatic company in 1932 and settled down in Poona. There he trained a number of pupils in music.

His attainments and contribution

He was an excellent performer. He stuck to the pure Gwalior style of rendering till his last breath.

He started a Music College in Poona for systematic training in music on modern lines. He trained a number of good musicians of whom the following deserve mention: Uttarakara, Paradakara Buwā, Paṇḍita Nagarakara, Gaṅgūbāī Ināmadāra.

His greatest contribution to Indian music is his *Hindustānī Khyāl-gāyākī* in five parts. These contain *khyālas* in forty-seven *rāgas* with development in *ālāpa*, *bolabānta*, *bolatāna* and *tānas* in notation from which one can learn the exact Gwalior style of rendering *khyālas*.

He has also published in notation *Bhāratiya Saṁgīta-mālā* in three parts which contain 480 songs of 96 *rāgas*.

He has published two other books, viz., *Gokhale Gharāne Kī Gāyākī* and the *Bālakṛṣṇa Buwā Icalakarañjīkarajī Kā Caritra* (life).

Mañjī Khān

Early Life

Allādiyā Khān had three sons of whom Mañjī Khān was the second. His real name was Badaruddīna Khān, but he was popularly known as Mañjī Khān.

He received lessons in *dhruvapada* and *dhamāra* from his uncle, Haidara Khān. Later he started learning *khyāla* from his father.

Later Life

For some time he gave up music and became a forest officer in Kolhapura state. He, however, came back to his father, settled down in Bombay and started practising *khyāla* in all earnestness.

Soon enough, he earned a great reputation as a *khyāla* singer and was invited at many music conferences for giving recitals in *khyāla*.

From 1930 to 1935, he trained a number of pupils in music. He died quite young in about 1936.

Characteristics of his style

He had a very sweet and sonorous voice and could sing in three styles—*Dhruvapada-Dhamāra*, *khyāla* and *Thumārī* very effectively. He rendered *Bhajana* also very beautifully.

Like his father, he had a command over many out-of-the-way *rāgas*. In his younger days, he was greatly influenced by Rahamata Khān's style and imitated it successfully. Allādiyā objected to his imitating the style of another *gharānā*. That may have been the reason of the estrangement between the father and the son and the son's taking up the job of a forest officer in Kolhapura state. Later they were reconciled and Mañjī Khān rose to be the most brilliant exponent of the Jaipura *gharānā*.

He had great flexibility of voice and so could sing *thumrī* also in a very impressive way. He composed a few national songs which were sung in *prabhāta pheris* in Bombay during the non-co-operation days.

Amāna Alī Khān

The grandfather of Amāna Alī Khān, Dilāwara Husaina Khān, was a resident of Murādābāda (U.P.). He had four sons, viz., Chajjū Khān, Nazīra Khān, Hājī Vilāyata Khān and Khādima Husaina Khān. Vilāyata Khān became a *faqīra*. All the other sons were excellent musicians.

Chajjū Khān, the eldest of them had two sons, Fidā Alī Khān and Amāna Alī Khān.

Early Life

In his boyhood, Amāna Alī Khān was always busy playing and could hardly be persuaded to learn anything. It is said that on one occasion, while his father Chajjū Khān was giving lessons to one of his pupils, the latter turned to Amāna Alī Khān and said, "Would you mind singing something that you have learned?" Amāna Alī said, "I regret I have not learned anything". "What a pity!" she said, "Though you are the son of such a great master, you have not learned anything so far"

This remark went home and Amāna Alī began to learn music seriously now.

Later Life

He learned music from his father, Chajjū Khān, and also from his uncles, Nazīra Khān and Khādima Husaina.

In course of time, he became a great musician. He came in contact with Paṇḍita V.N. Bhatkhande and studied musical literature also.

He developed a style of his own. He lived in Bhiṇḍībāzāra (a locality in Bombay). So his *gharānā* came to be known as *Bhiṇḍībāzāra gharānā*.

He passed away at Delhi on 11th January, 1953.

His style and contribution to Music

He had a very pleasant style of singing. Particularly in singing *sarāgama* (solfa notes), he had created a beautiful synthesis of Hindustani and Karnataka styles. His forte was *khyāla*, but he could sing *bhajanās* very effectively. He composed a few songs for *prabhātā pheri* (morning procession with songs) during the days of the non-co-operation movement.

As a composer, he has not been surpassed nor has he been even equalled so far.

In most of our *khyāla* compositions, the word content is extremely poor, sometimes bordering even on obscenity. The word content of Amāna Alī Khān's compositions is, in refreshing contrast, full of poetic beauty, dignified and uplifting. He had an excellent command over the Hindi language and could use it with an exquisiteness all his own. The musical aspect of his compositions is exceedingly charming, full of subtle nuances of expression, delicate graces and enchanting lilt of rhythm.

It is a pity that his compositions have not been published so far. The setting of the notes and rhythm in his compositions defies notation. But an attempt should be made to reduce at least a few choice compositions to notation.

He has left behind two pupils, Śiva Kumāra Śukla, Head of the Music Department, Baroda University and Ramesa Nādakaraṇī, Music Producer, A.I.R.

Bholānātha Bhaṭṭa

Life

The ancestors of Bholānātha Bhaṭṭa lived at first in

a village called Fatehpura in Mārawāda (Rajasthan). Later, they shifted to the village Karālī in Allahabad District.

His grandfather, Sādho Bhaṭṭa, was a court-musician in Darabhaṅgā Estate (Bihar). Bholānātha was born there in A.D. 1891.

In Darabhaṅgā, he learned Hindi and started learning music.

His ancestors were all musicians. At first, they were all singers of *dhruvapada* and *dhamāra*. Later, they learned *khyāla* and *ṭappā* from Baḍe Munne Khān and further *khyāla* from some pupil of Fattu Khān.

Bholānātha Bhaṭṭa started his lessons in *dhruvapada*, *dhamāra* and *ṭappa* from his father, Motilala Bhaṭṭa. Unfortunately, his father died when he was just in his teens. So he went to his uncle to learn *khyāla* and *ṭhumarī*. His uncle refused to teach him anything. Bholānātha was greatly dejected. His maternal uncle, Śyāma Sundara Bhaṭṭa, however, came to his rescue and taught him *khyāla* in all earnestness.

After learning a good number of songs in *khyāla*, he went to Calcutta where he earned his living by giving recitals and tuition. In Calcutta, he collected some songs in *khyāla* from Miṭṭhū Khān.

Later, he learned *khyāla* from the *sāraṅgī* players, Bindu Khān and Vilāsa Khān, of Datia. He also learned *ṭhumarī* from Mañjuddina Khān for a number of years.

From Calcutta, he came to Allahabad in 1930 and settled down there.

At Allahabad, he had a number of tuitions and for a few years he also took classes in Prayāga Saṅgīta Samiti. He passed away in 1971.

His merits and contribution

He had a great repertoire of *dhruvapada*, *dhamāra*, *khyāla*, *ṭappā* and *ṭhumarīs*. He knew about five hundred *dhruvapadas* and *dhamāras*, five hundred *khyālas*, one hundred *ṭappās* and

two hundred *ṭhumarīs*. He had a stock of about one hundred and fifty *Holīs* in different *rāgas*.

He knew many out-of-the-way *rāgas* and rendered them as effectively as well-known *rāgas*.

He had a feeble voice and so never rose to fame as a great performer. He, however, taught many uncommon *rāgas* to a number of pupils.

Śrī Kṛṣṇa Hari Harilekara

Life

Śrī Kṛṣṇa Hari Harilekara was born in A.D. 1871 at Gaganabāvaḍā, a state in Maharashtra.

He had frequent occasions of hearing great musicians invited by Mādhava Rāo Horeśvara Rāo, the Chief of Gaganabāvaḍā state, who was a great lover of music.

Śrī Kṛṣṇa Hari had a very sweet voice and was greatly interested in classical music.

Perceiving his flair for music, the Chief of the state sent him to Bālakṛṣṇa Buwā Icalakarañjikara at Miraj for training in this great art.

He started learning music from Bālakṛṣṇa Buwā. Viṣṇudigambara Paluskara was the senior pupil of Bālakṛṣṇa Buwā and so he used to take lessons from him also.

When Viṣṇudigambara Paluskara left Miraj, Śrī Kṛṣṇa Hari also left the place with him and went with him in his musical tour at many places.

Work

The Mahārāja of Kashmir requested Paṇḍita Viṣṇudigambara Paluskara to send a good music teacher. Paṇḍita Viṣṇudigambara Paluskara sent Śrī Kṛṣṇa Hari Hiralekara to Kashmir in A.D. 1903.

Mrs. Annie Besant, founder of the Central Hindu School and College, Banaras, was the first person to realize that musical education was essential for students. She requested the

Mahārāja of Kashmir to lend the services of Śrī Kṛṣṇa Hari to her school.

So Śrī Kṛṣṇa Hari Hiralekara joined Central Hindu School, Banaras, as a teacher of Music in 1906. The writer being a student of the Central Hindu School was fortunate enough to learn music from him for three years, 1908 to 1911.

Śrī Kṛṣṇa was a great teacher and a great artiste. He was the oldest pupil of Paṇḍita Viṣṇudigambara Paluskara and the best representative of his style of singing. He was an excellent singer of both *khyāla* and *tappā*. His work was mostly confined to teaching music and he trained a number of pupils in this art.

He retired from service in about 1956 and passed away in about 1961.

Fidā Husaina Khān

Life

He was born in A.D. 1883 in Rāmapura. To begin with, he started learning music from his father, Haidara Khān. Later he learned also from Ināyata Husaina Khān and Muhammada Husaina Khān.

For nearly ten years, he practiced the correct enunciation of notes and their various permutations and combinations.

He went to Nepal with his father. There also he used to practice singing for hours together.

From Nepal he returned to Rāmapura and from there went to Baroda state and worked there as a court-musician for nearly twenty years.

In 1940, he returned to Rāmapura and became a court-musician of that state. After some time, he went to Badāyūn (in U.P.) and stayed there till his death which occurred in 1948.

Work

He was one of the finest singers. He had cultivated his voice to such an extent that it easily covered three octaves. He

trained a number of good musicians of whom Raṣīda Ahmada Khān and Ghulāma Sābira of Kanpur are the prominent ones.

Nārāyaṇa Moreśvara Khare

Life

Nārāyaṇa Moreśvara Khare was born in the village, Tāsa, in Satārā district in A.D. 1889.

He had the gift of a sweet voice and was interested in music from early boyhood. He used to sing bhajanās (devotional songs) in temples even in his boyhood.

When Paṇḍita Viṣṇudigambara Paluskara went to Miraj to give a performance, N.M. Khare went there to hear him. He also sang at that occasion a few bhajanās. Paṇḍita V.D. Paluskara was impressed with his sweet voice and offered to teach him music, if he joined his institution.

Khare obtained the permission of his parents and joined the Gāndharva Mahāvidyālaya at Lahore in 1907 and learned both vocal music and sītār.

Mahatma Gandhi founded the Satyāgraha Āśrama at Ahmedabad in 1915 and felt the need of musicians to teach music to the students of the Āśrama and conduct the daily prayer there. He wrote a letter to Paṇḍita Viṣṇudigambara Paluskara requesting him to send one of his pupils there. Paṇḍita Paluskara sent N.M. Khare for the purpose.

Khare joined the Āśrama in 1918. Since then till his death, he taught music at the Āśrama, conducted the daily prayer and took an active part in the national movement and went to jail along with Mahatma Gandhi.

After the death of Paṇḍita Viṣṇudigambara Paluskara in 1931, he felt the need of forming an organisation to carry on the life-time work of Panditajī. Thus, Gāndharva Mahāvidyālaya Mandala was founded and he was elected its first President.

In 1938, he went to Haripurā to participate in the session of the Indian National Congress. There he got an attack of pneumonia and passed away on February 6, 1938, at the age of 49 years.

Work

Like his *guru*, he felt the need of songs with good poetic content. He settled down at Allahabad for some time for this purpose. There he met the Hindi poet, Rāmanareṣa Tripāthī, who promised to help him in his work. Khare gave him the tune and Tripāthī wrote out the text to suit that tune. Then Khare reduced it to notation.

Khare himself prepared a number of *lakṣaṇagītas* in various *rāgas*. Thus Khare published *Samgīta Bālavinoda* and three parts of *Samgīta-rāga-darśana*. It is a pity that after his death, no one else carried forward his laudable work.

During his life-time, he had selected a number of *bhajanās* which were published in a book form under the title *Āśrama Bhajanāvalī*. He had an idea of reducing them to notation and then publish them with *svara* and *tāla*. Unfortunately, he passed away before this dream of his could be realized. His son, Rāmacandra Khare, and daughter, Mādhurī Khare, however, selected one hundred *bhajanās* out of the *Āśrama Bhajanāvalī* and brought them out in two parts in notation in 1969.

Gaṇeśa Rāmacandra Bahare Buwā

Life

He was born in the village Kurdhā (Ratnagiri district) in A.D. 1890.

He was interested in music from early boyhood but could not get an opportunity to learn it systematically. He joined the *Nāṭya Kalā Pravartaka Maṇḍalī* in 1904, when he was in his teens. Gaṇapati Buwā Bhilawadīkara was employed by this Dramatic Company to teach music to the boy actors. Thus the boy, Bahare, started his systematic lessons in music.

When this company reached Śolāpura, he heard Abdula Karīma Khān who lived there at that time. He was so deeply attracted by his music that he approached him with a request to teach him this divine art. Khān Sāheb tested him and found that he had the making of a good musician. So he acceded to his request and Bahare Buwā left the service of the Company in order to learn music from such a great master of the art. He was with Abdula Karīma Khān for a year and then left for Kurdhā, his home town. Later Rāo Bahādura Devala sent him to Rāmākṣṣṇa Vajhe Buwā at Belagāon. He learned about thirty *rāgas* from Vajhe Buwā and then returned home.

By this time, Abdula Karīma Khān went to Miraj. Bahare Buwā went again to Khān Sāheb at Miraj and had the advantage of his teaching for about six months.

Later he went to Rajaba Alī Khān and learned his technique of *tānas*. When Bhāskara Buwā Bakhale opened the *Bharata Saṁgīta Vidyālaya* at Poona, Bahare Buwā was appointed there as one of the teachers. Here he had an opportunity of learning music from Bhāskara Buwā for a year after he left his job.

In 1918, Abdula Karīma Khān opened *Ārya Saṁgīta Vidyālaya* in Bombay. Bahare Buwā was now appointed a teacher in this school.

His wife died in 1932. Bahare Buwā was greatly grieved by her death. So he gave up the life of a householder and spent most of his time in devotion to God and music. He won the Saṁgīta Nāṭaka Akademi Award in 1952.

He passed away in about 1969.

Characteristics of style and work

Being a pupil of Abdula Karīma Khān, he had acquired the beauty of his note-production and emotional expression.

He sang both *khyāla* and *bhājana* effectively. Both in

Bharata Saṃgīta Vidyālaya and *Ārya Saṃgīta Vidyālaya*, he made his mark as an excellent teacher of music.

Dattātreyā Viṣṇudigambara Paluskara

Life

He was born on May 28, 1921, in Kurundawāda. He was the sole surviving son of Paṇḍita Viṣṇudigambara Paluskara. When he was eight years old, his father started teaching him music. He, however, passed away in 1931. So, Dattātreyā could not learn much from him. His cousin, Āntāmaṇi, taught him for a few years. In 1935, he approached Paṇḍita Vināyaka Rāo Paṭawardhana of Poona, a senior pupil of his father. He taught him in all earnestness for nearly three hours everyday at night. He also learned a few songs from Paṇḍita Nārāyaṇa Rāo Vyāsa and Mirāśī Buwā.

He practised hard for nearly five hours everyday and also started giving lessons to students in the Gāndharva Mahāvidyālaya, Poona, started by Paṇḍita Vināyaka Rāo Paṭawardhana.

He gave his major public performance in 1935 in the Music Conference organised every year at Jalandhar. In 1938, he gave his first recital at the All India Radio, Bombay, on the occasion of his father's anniversary.

He grew up to be a very popular musician and was invited in almost every Music Conference of the country. In 1955, he had gone to China as a representative of Indian music and gave a very successful performance there. On return, he was seriously ill and passed away on 26th October, 1955, at the young age of 35. He was a very promising musician but his life was cut short by cruel death at a very early age.

Characteristics of style and work

While he adhered mainly to the Gwalior style of singing, he did not hesitate to adopt some good features of other styles.

He maintained in his style a happy balance of *ālāpa*, *tāna*, *layakārī* and *bolatāna*. He commanded a very sweet voice and had cultivated it very agreeably by constant practice.

He sang both *khyāla* and *bhajana* very effectively. In his elaboration of *khyāla*, one could easily notice a regular order and plan, an architectonic display of the ethos of the *rāga*.

While the tunes of many *bhajan*s were those of his father, he also composed some pleasant tunes of his own.

He has left only one book, viz, *Bhajana-sumanāvalī*, containing a few *bhajan*s in notation.

Bālā Bhāu Umadekara

Life

Bālā Bhāu Umadekara was born in A.D. 1902 in Laškara (Gwalior). His father's name was Natthu Bhaiyā. His ancestors came to Gwalior from Umada, a village in Haiderābāda (Deccan). There was a famous singer, named Rajeśvara Rāo in this village. He was invited to Gwalior by Daulatarāo Sindhiā. The family settled down in Gwalior.

His father who was a good musician passed away when Bālā Bhāu was only five years old. He studied Saṁskṛta and English upto the High School stage. He received training in music from Nāsira Husaina Khān, Bālā Sāheb Guruji, Paṇḍurāṅga Buwā Kṣīrasāgara and Fidā Husaina. He joined the *Mādhava Saṁgīta Vidyālaya* as a regular student in 1918 and took the *Saṁgīta-ratna* degree in 1923.

He passed away in 1969.

Characteristics of style and work

He was a good singer of *dhrupada* and *khyāla*. He had the pure Gwalior style of singing.

He served as a teacher of music in *Mādhava Saṁgīta Vidyālaya* for nine years and later started a school of his own.

He studied the Karnataka *rāgas* carefully, composed many Hindustani songs in Karnataka *rāgas* and published them with notation in a book entitled *Rāgasumana-mālā*. He received an

award of one thousand rupees for this book from Mahārāja Jayājī Rāo Sindhiā. He had a plan of bringing out another part of this book, but he got an attack of paralysis and so could not complete his work.

Lalana Piya

His real name was Nandalāla Sarma. He was the son of Paṇḍita Jwālā Prasāda Śarma who lived at Mittūkucā in Farrukhabad (U.P.). He was born in about A.D. 1850.

His uncle, Nanhelāla, was a good musician. He learned music from him for a number of years. Later, he learned *dhruvapada* from Haidara Sena of Rewā and became an excellent singer of *dhruvapada*. He was also a good scholar of Saṁskṛta, Brajabhāṣā and Avadhī. He used to recite and explain verses from *Bhāgavata* and *Rāmāyaṇa* to spell-bound audiences.

He had some training in *pakhāvaja* (*mṛdaṅga*) also. He was a born composer and started composing *ṭhumarīs* when he was thirty-five years of age. He composed under the pseudonym of Lalana Piya. In the later half of the nineteenth century, a movement of composing *ṭhumarīs* on the pattern of *gatas* of instrumental music like *sitāra* or *saroda* had started. These *ṭhumarīs* were mostly of fast tempo. There were some good composers of this type of *ṭhumarī*. None, however, surpassed Lalana Piya in the composition of such *ṭhumarīs*.

He passed away in A.D. 1927.

Characteristics of style and work

He sang mostly his own compositions. His compositions were full of such svelte, rhythmic variations that it was difficult for a *tablā* accompanist to catch the *sama*.

He composed hundreds of *ṭhumarīs*. They were all of *bandish* (well-set unimprovised) pattern and in medium or fast tempo. They were mostly on the pattern of *gatas* (fast instrumental compositions) of *sitāra*.

He has hardly been equalled and has never been surpassed in this type of *ṭhumarī*.

Since he had a good grounding in *braja-bhāṣā*, the poetic content of his *ṭhumarīs* is excellent. From this point of view also, he towers head and shoulders above every other *ṭhumarī* composer.

Some texts of his *ṭhumarīs* are extraordinary from another point of view. For instance, some of his *ṭhumarīs* are *oṇṭha-banda* i.e., none of the words of such a *ṭhumarī* is labial. Such *ṭhumarīs* are not merely padding of words. They have also beautiful poetic content.

Some of his *ṭhumarīs* run into many sections and so are fairly long. They are generally known as *ṭhumaras*.

He also composed many *Holīs*. His compositions were published in three books, viz., *Lalana-sāgara*, *Lalana-phāga* and *Lalana-sudhākara*. The songs are not given in notation, but one can, at least, get an idea of the poetic beauty of these songs. Unfortunately, all these books are now out of print.

He taught his compositions to a few pupils, the best of whom was Santa Śaraṇa of Nabinagara Estate (Distt. Sitapur, U.P.). He taught some of these *ṭhumarīs* to Śrī Bharatajī Vyāsa, at present lecturer in Music in the Music College, Baroda University.

Śrī Bhāratendu Vājapeyī of Lucknow has also a good stock of his *ṭhumarīs*. The U.P. Saṁgīta Nāṭaka Akademi has acquired from him one hundred and twenty-five *ṭhumarīs* in notation which it intends to publish.

Mañjuddina Khān

Life

He was born in about 1840. Nothing is known about his parentage and teachers. At first he resided in Agra. From there he went to Calcutta and was helped there by Śyāmalāla Khatri and patronized by magnate, Lālā Dulcanda. Siyājī, a *sāraṅgī*-player of Banaras, persuaded him to come to Banaras. Ever since then, he resided mostly at Banaras but passed many months every year with Lālā Dulcanda and used to go with

him to Bombay for some time every year. He passed away at Banaras in about 1926.

Characteristics of style and work

He sang both *khyāla* and *ṭhumarī* and *dādarā*, but *ṭhumarī* and *dādarā* were his forte. In emotional expression or *bola banāva* in the *ṭhumarīs*, he was unsurpassed. Many of his *ṭhumarīs* and *dādarās* were recorded by His Master's Voice (Gramophone Company). When he sang *ṭhumarī* and *Bhaiyā Gaṇapati Rāo* provided accompaniment on the harmonium, his performance shone at its best.

Govinda Rāo Tembe gives in his Marathi book, *Mājhā Saṁgīta Vyāsaṅga*, a vivid description of the magic that Mañjuddīna wove in his recital of *ṭhumarīs*. He says that it is impossible to describe in words the emotional effect his *ṭhumarīs* used to create in his listeners' hearts. He has given a graphic description of three sittings of Mañjuddīn Khān in Bombay, one of which deserves to be quoted in full.

"The sitting was held in Bāpū Tārā's drawing room. Great musicians like Bhāskara Rāo Bakhale, Miyān Jāna, Barkatullā Khān, Mājida Khān and the *Vīṇā*-player, Muhammada Khān participated in the programme. The performances of the various musicians came to a close at 5 a.m. Most of the listeners had left. Only the musicians and a few guests remained behind. Coffee was served to them. My (Tembe's) fingers inadvertently struck the strings of a *Tambūrā* lying nearby. The vibrant sound of the *Tambūrā* proved to be an irresistible stimulus to Mañjuddīna Khān. "Please go on playing the *Tambūrā*" he said, "I also feel like singing now." As desired, I went on playing the *Tambūrā*. Mañjuddīna Khān started singing the following *ṭhumarī*, *Are bole bole re papiharā*. He expressed the ethos of the song at first only within the first four notes up to *madhyama* (F), but there were so many twists and turns of the notes and variations in the modulation of the voice bringing out the emotions associated with the wordings of the song that it appeared as if it was also coming from some fairy land. The entire atmosphere of the room was surcharged with *Bhairavī*.

The coffee cups were placed aside without even being tasted. All the listeners were lost in the song. As the musician moved to the upper notes, the eyes of the listeners were found to be brimming over with tears. Noticing these tears, he remarked,—“Friends you will never know how much practice and creative imagination have gone into making the song what it is.”

Now he started *phirata* (various twists and twirls in the melody) and it appeared as if rose-water was being sprayed on our faces” (pp. 150-154).

He taught *ṭhumarī* to a number of pupils of whom Baḍī Motī Bāī of Banāras is the sole surviving artiste and she is also about 94 years of age.

Sohani

Life

He was born in Gaya District (Bihar) in about A.D. 1887. He learned *khyāla* from Hanumāna Dāsa for a number of years. He learned *ṭhumarī* from Mañjuddīna Khān and generally accompanied him on the harmonium. He was an excellent singer of *ṭhumarī*. He passed away at an early age in A.D. 1932.

Characteristics of style and work

Sohani sang both *khyāla* and *ṭhumarī* very effectively. He was an excellent harmonium player. Telling emotional expression was the main characteristic of his style. In this he had few equals. His voice had a small range but was very sweet. The writer heard him several times. His rendering, whether of *khyāla* or *ṭhumarī*, was full of pathos.

In a small gathering at Kanpur in 1930, he sang one song of *Sūradāsa*, *Bansuriā tū kaune gumāna bhari*—‘Why art thee so vain, O flute (of Kṛṣṇa)?’ in *rāga Pīlū* and within 15 minutes, the listeners were so deeply moved that tears were noticeable in the eyes of many of them. That was the last time the writer heard him.

He had taught his art to his son, but he has practically given up music.

Sohani sang mostly in temples and small private gatherings. That is why he was not so well-known. But he was one of the best musicians the country had.

Girijā Śaṅkara Cakravartī

Life

He was born in Baharānapura in Bengal in about A.D. 1878.

He learned music from many teachers. From Rādhikā Mohana Gosvāmī he learned *dhrupada*; from Bhaiyā Gaṇapat Rāo and Mañjuddīna Khān, he learned *ṭhumarī* and from Muzzafar Khān, he learned *khyāla*. From Muhammada Alī, the last male descendant of Tānasena, he learned many *dhrupadas* and *dhamāras*. He received lessons from Bādala Khān and Choṭe Munne Khān also.

In old age, he was struck with paralysis and passed away in about A.D. 1948.

Characteristics of style and work

Though he was well up in every style of music, he shone at his best in *khyāla* and *ṭhumarī*. In *ṭhumarī* particularly he had few equals. He sang mostly the *bola-banāo* type of *ṭhumarī* which was full of pathos.

He had started a music school in Calcutta and taught music to many pupils of whom Sunil Kumar Bose and Naina Devi are the two best living representatives.

Murāda Khān Bīnakāra

Murāda Khān was born in about A.D. 1857. His father, Muḡhala Khān, was a resident of Jawara, a state in Madhya Bhārata, now included in Madhya Pradesh.

Muḡhala Khān was the pupil of Amrita Sena, the famous *sitāra*-player of Jaipura. He started teaching *sitāra* to Murāda Khān.

Once Muḡhala Khān heard Bande Alī Khān play *bīna* (*viṇā*) at Indore. He was so greatly charmed that he decided to send his son, Murāda Khān, to him for learning *viṇā*.

For a year, Bande Alī Khān took no interest in him. Murāda Khān was greatly disappointed. His father advised him not to lose heart, but continue to go to the great maestro and render him all kinds of service. He followed his father's advice, and at last, Bande Alī Khān started teaching him.

In a few years, Murāda Khān rose to be a great artiste. He continued to practice on the lines of Bande Alī Khān even after his death.

His son, Niśāra Husaina Khān, was a good *sitāra*-player, but passed away at a young age. His death gave Murāda Khān a tremendous shock and he passed away in about 1927. He was about 70 years old at his death.

His attainments and contribution

He toured through many important cities of northern India and Maharastra and earned a great reputation as a *viṇā*-player.

The writer heard him play in 1925 at the All India Music Conference organised by Pt. V.N. Bhatkhande at Lucknow. He played *rāga Bhairavī*. Though he was quite old, yet he had a firm grip on his instrument. Each stroke quivered with an import too deep for tears. The entire audience was transported into a fairy land.

He told the writer that he had concentrated not on repertoire but on the quality of performance. He had given his days and nights to practising *Bhairavī* and *Pīlū* and these *rāgas* he played with matchless beauty.

He taught *viṇā* and *sitāra* to a number of pupils of whom four, viz., Bābū Khān of Indore, Muśrāfa Khān of Ahmedabad, Kṛṣṇa Rāo Pālinde of Dharawāda and Kṛṣṇa Rāo Kolhāpure acquired fame.

Sādiq Alī Khān

Life

He was born in 1893 at Jaipur. His father's name was Muśarafa Khān who had learned the art of playing on *viṇā* from the famous *viṇā*-player, Rajaba Alī.

He learned playing *viṇā* from his father. After 15 years of hard practice, he became well-versed in the art of playing this instrument.

To begin with, he joined service as a court-musician in Jhālāwāda state in Rajasthan. Later he was employed in Limdi state. Afterwards he served as a court-musician in Alwara state for nearly twelve years. Later he was a court-musician in Rāmapura state for nearly twenty years.

He passed away on 17th July, 1964.

Attainments and contribution

He was at his best in *ālāpa*. *Vāgiśvari*, *Darabārī Kānadā*, *Pūriyā*, *Kalyāṇa*, *Mālakośa*, *Bhairava*, *Bhairavi* and *Pīlū* were his favourite *rāgas*.

In northern India, *viṇā* went practically out of vogue. So, very few people learned the art from him. His son, Asada Alī Khān, is the only one who has inherited his art to an appreciable degree.

Ghasīṭa Khān

He was the brother of Faiza Muhammada, the court-musician of Mahārāja of Baroda and flourished in the 19th century. He was such a great master of the technique of *Ghasīṭa* (slur) that he came to be known as Ghasīṭa Khān. He was equally a past master in the execution of beautiful *mīṇḍa*. He was one of the best *sītāra* players of his time.

Imadāda Khān

Life

It is said that Sāhiba Dādā, the father of Imadāda Khān

was a Hindu, but was converted to Islam in his childhood. Sāhiba Dādā was related to Haddū Khān and Hassū Khān of Gwalior and lived with them for a few years and learned Hindustani music from them. Later he learned *sitāra* from the *Bīnakāra*, Nirmala Śāha.

Imadāda Khān was born in about A.D. 1848. He started learning *svara-bahāra* and *sitāra* from his father. His father, however, died when he was quite young. He now started learning from Rajaba Alī, the pupil of Bande Alī, who had received his training from Ustād Umarāo Khān.

After Rajaba Alī's death, Imadāda Khān went to Banaras where he had an opportunity of learning *thumārī*, which style he incorporated in his *sitāra* playing.

Mahārāja Sir Jyotindra Mohana Tagore of Calcutta visited Banaras and there he had an opportunity of hearing Imadāda Khān. He was so greatly impressed with his style of playing that he appointed him his court-musician. After the death of Mahārāja Jyotindra Mohana Tagore, he came under the patronage of Shri Tārāprasāda Ghose of Calcutta.

Lastly, he went to Indore where he became the court-musician of Mahārāja Holkara. He passed away there in 1920 at the age of 72.

Characteristics of his art and contribution

Imadāda Khān had acquired mastery both over *svarabahāra* and *sitāra*. On the former, he used to play only *ālāpa* and on the latter, mostly *gata*. He had infused in his style the best of both *khyāla* and *thumārī*. He also incorporated the technique of both *vinā* and *rabāba* in his *sitāra*. He gave to the country a new style of playing which was known as *Imadādī Bājā*.

Not a day passed when he did not practice playing on his instrument for at least four to five hours. He used to bolt the doors of his room and practice there. It is said that one day

while he was having his usual course of practice, the condition of his daughter who was ill became serious. He was informed of this, but he refused to come out of his room till his hour of practice was over. When he did come out, he found that his daughter had already breathed her last.

He trained his son, Ināyat, in the art of playing *sitāra* and *svarabahāra* for years. His greatest gift to the country was Ināyata Khān.

Bābū Khān

Life

He was born in Naravara state in about 1893. His father, Hasana Khān, was an excellent *vīṇā*-player. He was the court-musician of Naravara state.

He had his early training in *vīṇā* playing from his father. His father died when he was quite young. So he went to Murāda Khān for further training in the instrument. He was with Murāda Khān for a number of years and rose to be an excellent *vīṇā* and *sitāra*-player.

After a few years, he was appointed as a court-musician by Mahārāja Holkara of Indore. He passed away on 25th November, 1941.

His attainment and contribution

He had a great control over the technique of *vīṇā* and *sitāra*. Whether it was *thouka* or *ghasīṭa* or *jhālā*, *meenda*, he excelled in each. He used to handle *saroda* and *rabāḥa* also successfully. He also acquired a great mastery over *tāla*.

He taught *sitāra* to a number of pupils who are carrying on his tradition till today.

Āsique Alī Khān

The ancestors of Āsique Alī Khān are said to have descended from Dhondī Nayāka. One of his ancestors got some land at Banaras as a present, and so he settled down there.

Āśique Alī lived mostly at Banaras and was one of the famous *sitāra*-players of the 20th century. He had his early lessons from his uncle, Vārīsa Alī Khān *Bīnakāra*. He came in contact with Rahamata Khān, the *khyāla* singer of Gwalior, and learned a lot from his style of rendering *rāgas*. He also learned *tappā* from Bākara Alī Khān. Later, he took lessons in *sitāra*-playing from Amṛtasena of Jaipur.

For some time, he was a court-musician of Patiala and Mysore states. Later he resided at Ahraura (Distt. Mirzapur, U.P.)

He passed away at Banaras.

Attainments and contribution

As he had learned a good deal of vocal music, he incorporated much of its niceties—particularly of *khyāla* style in his playing. He was very impressive in his *ālāpa*.

He trained his son, Muṣṭāqa Alī Khān, who is an excellent *sitāra* player, and taught his *ālāpa* style to Amīya Sena of Banaras.

Annā Ghārapure

Life

He was another excellent *sitāra*-player of the 20th century. He was a resident of Poona.

He was in Government service, but he continued learning *sitāra* from Dr. Vināyaka Rāo. Later he gave up service and devoted his whole life to music.

He passed away in about 1920.

His attainments and contribution

He had a fairly good knowledge of Saṁskṛta and so he studied the most important books on music in the original.

He brought out a monthly journal named *Samgītā Mīmāṁsaka*. He was also associated with *Poona Gayāna*.

Samāja. His forte was *gata* in *sitāra*. He also played *viñā*. He also wrote in Marathi a book on *Svara-Śāstra*, *Ṭablā* and *Sitāra*.

Barakata-ullāh

Life

At first he played *pakhāvaja*. Later he learned *sitāra*. He earned a great reputation as an excellent *sitāra*-player.

He lived for some time in Bengal and taught *sitāra* to a few people there. Later he became the court-musician of Patiala.

He passed away in about 1928.

Attainments and contribution

He was reputed mostly for his fast *gata*. He taught *sitāra* to a few people in Bengal.

Ināyata Khān

Ināyata Khān was born at Etawah (U.P.) on 16th June, 1895 A.D.

From early childhood, his father, Imadāda Khān, taught him *sitāra* for hours together. He was kept under strict discipline and had to practise on his instrument for at least six hours every day.

After the death of his father, Ināyata Khān left Indore and went away to Calcutta. Here he was employed as a musician by Brajendra Kīśore Rāya Chaudhurī.

In 1924, Ināyata Khān shifted to Gaurīpura (Mymensingha District). He was employed as a musician by the *zamindāra* of Gaurīpura. Virendra Kīśore Rāya Chaudhurī, the son of the *zamindāra* of Gaurīpura, learned *sitāra* and *svarabāhāra* from Ināyata Khān. His son, Vilāyata Khān, was born in 1927.

Ināyata Khān used to appear in every important music

festival or conference in Northern India and won several gold medals for his excellent performance.

He passed away in Calcutta on 11th Nov., 1938.

Attainments and Contribution

The writer had the good fortune of hearing Ināyata Khān on many occasions every year. It is difficult to imagine an artiste like him. He was God's chosen instrumentalist. There was something uncanny in his fingers. He made the strings of his *sitāra* speak, sigh and sob. In sheer aesthetic beauty and emotional expression he was peerless. In his *gata*, the notes danced; in his *jhālā*, they swam.

He had a wonderful command over the *rāgas*. At his own instance, the writer arranged a private sitting of his at the residence of Shri Baśīra Khān, a business magnate of Kanpur, before a select gathering of music-knowing people. He played *ālāpa* of *rāga Yamana* for nearly an hour after which he said "Now go on naming one *rāga* after another, and my fingers will immediately plunge into the *rāga* of your choice". One member of the audience named *Toḍī*. His fingers at once moved to *Toḍī*. While he played *Toḍī* for about three or four minutes, another member named *Vasanta* and at once his fingers started playing *Vasanta*. After a few minutes, another member named *Kāmōda* and from *Vasanta* his fingers immediately began to finger forth *Kāmōda*. Then *Pūriyā Dhanāśrī* was named, and lo and behold, the fingers began to caper immediately in this *rāga*. This game went on for about an hour. The audience acclaimed him with one voice as the wizard of Indian Music.

Some of his renderings are available in gramophone records. An *ālāpa* of *Vāgīśvarī rāga* on *svarabahāra* in twin gramophone record is worth hearing. He has put the whole soul of the *rāga* in this three-minute record.

He taught *sitāra* to many people in Calcutta and made

this instrument very popular. He passed away when his son, Vilāyata Khān, was only about eleven years old, but he had taught him the whole technique of the instrument and the secret of his art. Vilāyata Khān is his greatest gift to the nation

Allāuddīn Khān

Life

Allāuddīn Khān was born in A.D. 1862 in the village Śivapura in District Tripurā in East Bengal (now known as Bangladesh).

His father, Sādhu Khān, was deeply interested in music. He was a farmer. After finishing the day's work, he used to go to Tripurā to listen to Qāzima Alī Khān, an excellent ravāba player employed as a court-musician by Mahārāja of Tripurā. Qāzima Alī Khān's servant reported to him that a young man from a neighbouring (village) was listening to his performance in hiding. Sādhu Alī Khān was called by Qāzima Alī Khān. On enquiry he said that he was a simple farmer but deeply interested in music. He expressed his desire to learn ravāba. Qāzima Alī Khān said that he would teach ravāba only to members of his own family, but he could teach him sitāra if he so desired. Since then Sādhu Khān used to go to him for learning sitāra every now and then.

Allāuddīn Khān was at that time a four-year old kid. Whenever his father practised sitāra, he used to listen with rapt attention. Thus a love for classical music was implanted in him from early childhood. His elder brother used to play on tablā and he used to listen to this also with deep interest. This infused in him a sense of rhythm and tālā.

When he was only about eight years old, he left home in quest of a teacher. He reached Calcutta. For want of any pecuniary help, he had to face tremendous hardship. But his passion for music was so all-absorbing that he was prepared to undergo any sacrifice. In Calcutta, Hābu Dattā, a brother of Svāmī Vivekānanda, had a great reputation as an all-round

instrumentalist. Allāuddīn approached Hābu Dattā. He played a simple melodic phrase on a violin and asked Allāuddīn to name the notes used. The boy immediately named the notes. Hābu Dattā was immensely pleased with the precocity of the boy and started teaching him violin.

As he was penniless, he, with the recommendation of Girish Chandra Ghosh, took a job in a Dramatic Company. During the day, he learned staff notation and playing a few instruments. At night, he played in the orchestra of the Dramatic Company.

At a music festival at the residence of the *zamindāra* of Muktagāchā (in Bengal), he heard *saroda* from Ahmada Alī of Rāmapura. He was deeply inspired by his performance and requested him to accept him as his pupil.

Now Allāuddīn Khān was about sixteen years old. He lived with his *ustāda* (teacher), Ahmada Alī Khān, in Calcutta. Ahmada Alī did not give him any regular lessons. He would teach him a *gata* once in a blue moon, and for days together would not teach him anything at all. Allāuddīn had, however, the advantage of listening to him almost every day and thus learning a good deal indirectly. As he progressed in the art a little, his teacher stopped him teaching altogether.

He now left Calcutta in quest of a teacher. He had heard the reputation of Ustāda Vazīra Khān of Rāmapura and wended his way to Rāmapura. He waited in the outer verandah of Vazīra Khān's residence for days together, but could not get an audience. In sheer desperation, he wanted to commit suicide when a *Maulavī* dissuaded him from doing so and gave him a letter of introduction to the Nawāb of Rāmapura. At the instance of the Nawāb, Vazīra Khān agreed to teach him. The formal ceremony of pupilage was performed. But one by one nearly three years rolled away and the great *Ustāda* did not teach him anything. But Allāuddīn persisted in going to him everyday. Vazīra Khān was now impressed with his sincerity and started teaching him. After a few years, Vazīra Khān felt

that his training was completed and allowed him to start his career as a performer and teacher.

Allāuddīn now left for Calcutta and after some time was employed as a court-musician by the Mahārāja of Maihara (M.P.).

He remained in Maihara till the end of his life. Here he trained a number of pupils including his son, Alī Akbar, his daughter, Annapūrṇā, and Ravi Śaṅkara. He gave his daughter, Annapūrṇā, in marriage to Ravi Śaṅkara.

He got the Saṁgīta Nāṭaka Akademi award of Rs. 1000/- and a shawl. The title of *Padmavibhūṣaṇa* was conferred on him in recognition of his great service to Indian music.

He passed away on 6th September, 1972.

His attainments and contribution

He handled many instruments—*Saroda*, *Ravāba*, *Sitāra*, *Svara-śṛṅgāra*, Violin, Flute and *Tablā* with ease, but his most favourite instrument was *Saroda*.

He invented a few *rāgas* of which *Hema-Bihāga* has justly earned a great reputation. He was not only a great performer but also a great teacher. He gave freely of his best to his pupils. He has given to the country a number of great artistes, viz., Alī Akbar, Annapūrṇā, Ravi Śaṅkara, Nikhil Bannerjī, Timira Barana Bhattacharya, Pannālāla Ghosh, Śarana Rānī and Jyotin Bhattacharya.

He had a good stock of *dhruvapadas* and *dhamāras*. He taught the Mahārāja of Maihara a number of *dhruvapadas* and *dhamāras*. He told the writer that he had given to the Mahārāja of Maihara 1000 *dhruvapadas* and *dhamāras* in Bengali notation.

He prepared a *Vādyavṛnda* (instrumental ensemble) in Maihara. He was a pioneer in making an experiment of this kind.

As he could handle a number of instruments, Udaya Śaṅkar selected him as the leader and conductor of his orchestra. With him, he toured through many important cities of Europe and America.

Hāfiza Alī Khān

Life

Hāfiza Alī Khān was born in Gwalior in A.D. 1888. Most of his ancestors were *saroda*-players. So *saroda* was in his blood. One of his ancestors, Ghulāma Bandagī Khān, was a *Risāladāra* (Captain of a unit of cavalry) in the service of Mahārāja of Rewā (in Madhya Pradesh) in the 17th century. His son, Ghulāma Alī Khān, was a talented musician. He was a *saroda*-player. The Mahārāja of Rewā was a great musician himself. Ghulāma Alī Khān learned *dhruvapada* and *dhamāra* from the Mahārāja for nearly twenty-two years. Thus, he incorporated the beauties of vocal music in his *saroda*.

Ghulāma Alī Khān accepted service in the court of Wājida Alī Śāha of Lucknow on rupees five hundred per month. After Wājida Alī Śāha lost his kingdom, Ghulāma Alī Khān went to Gwalior and was employed in the Gwalior court as a *saroda*-player.

Ghulāma Alī had four sons, viz., Jumā Khān, Husaina Khān, Murāda Alī Khān and Nanhe Khān. Nanhe Khān, while he was with his father in Rewā, had lessons from the Mahārāja of Rewā in *viṇā* and *dhruvapada* and *dhamāra*. As he grew up he was also employed as a *saroda*-player in Gwalior *darabāra*.

Hāfiza Alī Khān was the son of Nanhe Khān. He started learning *saroda* from his father when he was nine years old.

Later he learned *dhruvapada* and *dhamāra* from Śrī Gaṇeśī Lāla Caube of Mathura. Gaṇeśī Lāla Caube was a great *viṇā*-player, *dhruvapada* singer and musicologist. Afterwards he went to Vazīra Khān of Rāmapura and learned from him *dhruvapada*, *dhamāra*, *svaraśrīṅgāra* and *saroda*. Thus he had a thorough grounding in music.

After the death of his father, he was appointed a *saroda*-player in the Gwalior *darabāra*. After the merger of the state, he worked for a few years as a *saroda* teacher in Bhāratiya Kalā Kendra, Delhi.

Hāfiza Alī Khān related the following incident to the writer. Once, in a music festival, he was invited to play *saroda* at the residence of Śrī Rāmacandra Borāla of Calcutta. He played *saroda* for nearly three hours and Śambhū accompanied him on *pakhāwaja*. When he finished playing, a *tablā*-player named Darśana Singh insisted that he should play *saroda* again so that he could accompany him on the *tablā*. Many members of the audience also pressed him to play with Darśana Singh. He yielded and started playing a *gata* in very fast tempo. Darśana Singh could accompany him in that fast tempo but owing to the strain involved, his heart failed and he died on the spot. Since then, Hāfiza Alī ceased playing in very fast tempo.

He won medals in many Music Conferences and was the recipient of the President's award.

In the last few years of his life, he retired from public performances and resided in Delhi with his son, Amjad Alī.

He passed away on 26th December, 1972.

His attainments and contribution

Hāfiza Alī was superb in *ālāpa*. Every stroke on his instrument seemed to be an echo from a fairy land.

He was very particular in maintaining the purity of a *rāga* and would not execute a *tāna* that went against the spirit of the *rāga*.

He was an excellent performer. As a teacher, the only great pupil that he has left behind is his son, Amjad Alī.

Bundū Khān

Bundū Khān was born in about A.D. 1880 in Delhi. From his childhood he was interested in music. At an early

age, he started learning music from his maternal grandfather, Soṅgī Khān. After Soṅgī Khān's death, he learned music from his maternal uncle, Miyān Mammana Khān. Mammana Khān was both a vocalist and excellent *sāraṅgī*-player. He was the court-musician of Mahārāja of Patiala.

Mammana Khān was greatly pleased with the sincerity of Bundū Khān. He gave freely of his art to him and also his daughter in marriage. Mammana Khān died in 1940. Till his last moment, Bundū Khān went on learning music from him.

Later he was employed as one of the court-musicians by Mahārāja Tukojī Rāo of Indore.

In Indore, he met Paṇḍita V.N. Bhatkhande and learned from him some important principles of musical theory. He served at Indore for about 25 years and on retirement went to Delhi where he was employed as a staff artiste in A.I.R.

He participated in Music Conferences and won several gold medals.

In 1947, he had sent away the members of his family to Lahore in Pakistan. In 1948, he went to Pakistan to bring back the members of his family to India. He was persuaded by his friends to live in Pakistan itself. He passed away at Karachi in 1955.

His attainments and contribution

He was one of the best *sāraṅgī*-players in the country. He used to practice on his instrument for hours together. When he went to sleep, he used to keep his *sāraṅgī* in his bed. Whenever he awoke, he started playing his instrument.

He had accompanied successfully the topmost vocalists of the country. He had a very thorough knowledge of the various *rāgas* in vogue.

He was one of the few musicians who cared to study theory. In 1934, he had published one book in Hindi named *Samgīta-viveka-darpana*. In this book, he has given a few

varieties of *tānas* of *Mālakosa* and *Bhairavī*. He was a past master in composing and executing complicated *tānas*. He had given to these *tānas* his own names. He had written a few more books in Urdu. The writer of this history had advised him to publish them in Hindi and he had agreed. But all his books were carried by his people to Pakistan, and they have not seen the light of day till today.

Sādata Alī Khān alias Chammana Sāheb

Life

Sādata Alī Khān alias Chammana Sāheb was born in A.D. 1878. He was the eldest son of Sāhebazādā Haidara Alī Khān.

He learned *dhruvapada* and *rāvāba* from Muhammada Alī Khān, the last male descendant in Tānasena's line and *vinā* and *svaraśṛṅgāra* from his father, Haidara Alī Khān Sāheb.

In A.D. 1915, he became Home Member in Rāmapura State.

He passed away in 1922 at a young age of 44.

Attainments and contribution

He was excellent singer of *dhruvapada* and *dhamāra*. It is said that his repertoire consisted of 1700 *dhruvapadas* and *dhamāras*.

He handled three instruments successfully, viz., *Vinā*, *Ravāba* and *Svaraśṛṅgāra*. He was a good composer also. He composed many *dhruvapadas*, some of which have been published in the *Kramika Pustaka Mālikā* of Pt. V.N. Bhatkhande. His name Sādata appears in those *dhruvapadas*.

The late Nawāba Razā Alī Khān Sāheb of Rāmapura told the writer that Sādata Alī Khān Sāheb (Chammana Sāheb) had written down 1000 *dhruvapadas* in Urdu notation. The writer had the privilege of being Nawāba Sāheb's guest twice. Each time he promised to show those *dhruvapadas* to the writer, but each time he evaded on some excuse or other.

Sāhebazādā Sādātā Alī Khān (Chammanā Sāheb) had started writing a book, named, *Falsafāe-mūsīqī-al-mārūfa naghmāe-sādātā*, but passed away before he could complete it.

Paṇḍita V.N. Bhatkhande was his personal friend and used to go to him at Rāmapura very often. In his *Hindustānī Saṁgīta Paddhati* (Hindi Trans. Pt. IV, p. 387), he has acknowledged the help he received from Chammanā Sāheb particularly in understanding the subtle distinction in many out-of-way *rāgas*.

Pannālāla Ghosh

Life

Pannālāla Ghosh was born in 1911 in Barisāla (East Bengal). His father Akṣaya Kumar Ghosh was a good *sītāra*-player. He used to hear him play everyday and thus developed a taste for classical music at an early age.

He went on improving in the art of flute-playing and in 1934, when he was only 23 years old, he was booked for giving tunes in a film company in Calcutta.

While working in the films, he came in contact with Master Khuṣī Muhammada who was an excellent harmonium player. Pannālāla was greatly impressed with his art and so he became his pupil in 1937.

In 1938, he went on an European tour with *Sarāi Nr̥tya Kalā Maṇḍalī* as its Music Director. On return from his tour, he learned that Master Khuṣī Muhammada had passed away. So in 1939, he started learning music from Girijā Śaṅkara Cakravartī.

In 1940, he went to Bombay and worked there as Music Director in some of the film Companies. Owing to heavy work in films, he could not find much time in practising at home. So he left the films.

In 1947, he started learning music from Ustāda Allāuddīn Khān. He made rapid progress under his training.

He was invited to many Music Conferences and was ultimately appointed Director of *Vādyavṛnda* (Ensemble of Instruments) in A.I.R., Delhi.

He passed away on April 20, 1960, when he was only 49 years old.

Attainments and contribution

Pannālāl Ghosh was decidedly the best flute-player in Hindustani music.

He prepared a long, thick flute of his own on which he could display the *ālāpa* of a *rāga* in all the registers in a charming manner. He kept the audience spell-bound in the *ālāpa* of great *rāgas* like *Darbārī Kānaḍā*, *Toḍī*, *Śrī*, *Aimana*, *Bihāga*, *Mālakoṣa*, *Vāgiśvari* etc. He played both in the *khyāla* style and *gata* style.

He was an excellent composer and conductor. He composed many tunes for A.I.R. of which the most famous is that of *Vande Mātaram*.

As a conductor of *Vādyavṛnda* in A.I.R., he was a remarkable success. Some of his compositions for *Vādyavṛnda* are still being played in A.I.R.

He taught his art to his son-in-law Devendra Murdesvara who has earned good reputation as flute player.

Nasīra Muinuddīna Dāgara

Life

He was born on 12th May, 1919. His father Nasīruddīn Khān was the court-musician of the Mahārāja of Indore and a great *dhruvapada* singer. For generations *dhruvapada* and *dhamāra* had been assiduously cultivated in the family. *Dhruvapada* was in his blood.

He received his early training in *dhruvapada* from his father but unfortunately his father passed away in 1936 when

he was just a boy. He, along with his younger brother, Nasīra Amīnuddīna, now went to their maternal uncle, Riyāzuddīna Khān, at Jaipur and learned from him the art of *dhruvapada* for some time. Afterwards, they went to Ziyāuddīna Khān of Udayapura, where they learned the special technique of *ālāpa* and *layakārī* (rhythmic variation) for about five years.

N. Muīnuddīna used to sing in duet with his brother, N. Amīnuddīna, and they were popularly known as Ḍāgara Bandhu.

He worked along with his brother for some time as a music teacher in the Theosophical Music School, Banaras.

Later he shifted to Delhi where he was appointed as Professor of *dhruvapada* in Bhāratiya Kalā Kendra.

He along with his brother, N. Amīnuddīna, went as an Indian delegate to the East-West Music Meet held in Tokyo in 1961. There he gave a number of recitals which were greatly admired.

He passed away on 24th May, 1966 when he was only forty-seven years old.

Attainments and contribution

He was an excellent performer. *Ālāpa* was his forte. There was a charming gravity in his *ālāpa*. He exhibited the elaboration of a *rāga* in a slow tempo in a regular sequence of notes and gave a masterly exposition of its ethos. Then he increased the tempo of the *ālāpa* and concluded it in a fast tempo. The beautiful shakes and long-drawn *mīṇḍas* in his *ālāpa* were particularly appealing.

While working in Bhāratiya Kalā Kendra, he also composed many songs for ballets.

He worked very hard for the popularisation of *dhruvapada*.

Bhaiyā Gaṇapati Rāo

Life

Bhaiyā Gaṇapati Rāo was born in about 1852. He was the younger brother of Bhaiyā Balawanta Rāo of Gwalior.

He was an excellent player of harmonium. Particularly in *ṭhumarī* style of playing, he was peerless.

He used to reside mostly in Calcutta with Lālā Dulcanda and Śyāmalāla Khatri and for a part of the year with the Nawāba of Rāmapura. Now and then, he used to go to Bombay with Lālā Dulcanda. Govinda Rāo Tembe has, in his Marathi book, *Mājha Saṃgīta Vyāsaṅga* given an interesting description of his art. At times, he used to go to Banaras and stay there for a few months. He passed away in about 1923.

Attainments and contribution

Though Bhaiyā Gaṇapati Rāo used to play *gatas* in various *rāgas*, his forte was *ṭhumarī*, particularly *bola-baṇḍo-ki ṭhumarī*. When he played harmonium in accompaniment to Mañjuddīna Khān, listeners were transported into a different world altogether. In *murkīs* (twists and turns of notes), expression of various innuendos of melodic phrases, he was unique.

Śyāma Lāla Khatri of Calcutta was his best pupil. Sohānī Mahārāja of Gaya also derived a good deal of inspiration from him.

Govinda Rāo Tembe (Govinda Sadāśiva Tembe)

Life

He was born on June 5, 1881, in Kolhāpura. From early age, he was deeply interested in music and learned playing on harmonium by sheer imitation. He had an inborn capacity of learning a song only by hearing it once. In Kolhāpura, he used to set poems to tunes for dramas played by amateur actors.

He received all his education at Kolhāpura. After having

passed the Entrance Examination, he came to Bombay and was employed in an office of Seth Mūlajī Haridāsa.

In Bombay, he had an opportunity of listening to the best musicians of the country, Allādiyā Khān, Abdula Karīma, Bhāskara Rāo Bakhale, Paṇḍita Viṣṇudigambara Paluskara. He was a great admirer of Bhāskara Rāo Bakhale and formally became his pupil.

He was greatly impressed by Mañjuddīna Khān's *ṭhumarī* style which found expression in some of his dramatic songs.

He passed away on October 9, 1955.

Attainments and contribution

He was an excellent writer in Marathi and wrote certain plays and operas in it. He was also a good actor.

He was a talented music director and gave music direction in Khādīlkara's *Mānāpamāna*. He heightened the emotive content of the songs by composing them in the romantic *ṭhumarī* style. This gave a new orientation to the stage-music of Maharashtra.

He composed excellent operas, three of which, viz., *Mahāśvetā*, *Jayadeva* and *Pratimā* became very famous.

He was one of the best harmonium players of his day and won unstinted encomium in many musical soirees and conferences.

Three of his books pertain to music, viz., *Mājhā Saṃgīta Vyāsaṅga*, *Kalpanā-Saṃgīta* and *Lakṣaṇa-gīta*. The first contains his musical biography and throws interesting side-lights on the music and musicians of his time, the second gives an eloquent expression to his sense of musical aesthetics. The third, which was published after his demise, provides an impressive testimony to his great talent for musical composition. It contains in notation *lakṣaṇa-gītas* of thirty-two *rāgas*. These *gītas* or songs do not only give the *lakṣaṇas* or main characteristics of *rāgas*, but also have beautiful meaning. There is double *entendre* in these songs.

Musicologists of the 20th Century

Kṛṣṇa Rāo Gaṇeśa Mūle

Life

He was born on December 23, 1864. He knew English, Saṁskṛta and his mother-tongue Marathi very well. His first *guru* in music was Annā Sāheb Gharapure, *viṇā*-player and later Gaṇapati Rāo Apte from whom he learned music for nearly twelve years. For nearly two years, he was in contact with the famous *viṇā*-player, Bande Alī Khān.

He was employed in a textile mill in Bombay. Music was not his profession, but it remained his passion throughout his life. He was an excellent player of *viṇā*. He studied the source-books of Indian music in original Saṁskṛta critically and intelligently.

He passed away on July 21, 1944.

Contribution

He planned to write a history of Indian music in three parts. The first part, viz., *Bhārtīya Saṁgīta* (in Marathi) was published in 1940 which contains a very clear exposition of Indian music from the Vedic times upto the time of Bharata's *Nāṭya-Śāstra*. Unfortunately, this work is now out of print.

He could not live long enough to finish the other two parts of his project.

Rāo Sāheb K.B. Devala

Life

K.B. Devala was born on May 6, 1847. He had received an English education and was appointed a Deputy Collector.

He had learned neither music nor studied books on music which were all in Saṁskṛta which he did not know. Yet he made one of the most important researches in Indian music.

He started his researches when he was a Deputy Collector at Ratnagiri in Maharashtra.

By his conscientious discharge of duty, integrity of character and memorable researches in Indian music, he had earned the title of Rāo Sāheba.

After his retirement, he settled down at Sāngalī in South Maharashtra and carried on his researches there in the problem of the *Śrutis*.

He passed away on March 16, 1931, at the ripe old age of eighty-one.

Contribution

Performing musicians unfortunately were either illiterate or semi-literate. While the top-ranking among them knew the theory of applied music, all of them were completely innocent of the science of Indian music. The ancient texts dealing with the science of musical theory were all in Saṁskṛta. The *Panditas* who knew Saṁskṛta did not know music and the musicians who knew music did not know Saṁskṛta. Besides, the ancient music had gone completely out of vogue. So the ancient texts had become completely unintelligible.

Yet, curiously enough, the man who for the first time shed light on a dark chapter of Indian music was K.B. Devala who was neither a musician nor a Sanskritist. He proved to be a veritable freak of genius in this respect.

He was led to his researches owing to an adverse report on Indian music by a Commission appointed by the British Government.

It was a frequent criticism of Western music critics that Indian musicians sang or played just as they pleased without any definite scale or system. The British Government appointed a Commission under the Chairmanship of Alexander J. Ellis, the famous translator of Helmholtz's German book on the sensations of tone to examine the question and submit a report. The Commission had tremendous difficulty in its investigations.

The practising musicians were woefully ignorant of the Saṁskṛta texts which contained the scientific basis of the Indian musical system, and the scholars who knew Saṁskṛta and could read the texts were unable to interpret them, for they could not receive any help from the practical musicians who had completely lost touch with the ancient foundation of their music.

The Commission, unable to disentangle the tangled skein of various ill-digested theories, came to the conclusion that Indian music was entirely an empirical art without any sound theoretical foundation and any systematically established definite scale. Accordingly, it submitted its report in 1881, stating that Indian music had no scientific basis and that its scale could not be determined.

K.B. Devala was cut to the quick as he read this report and took up the challenge. He had an instinctive conviction that Indian music had its moorings in a sound system and a definite scale. But how to prove this was his problem. As had already been said, he neither knew music nor Saṁskṛta. Yet he launched his boat on an uncharted sea. Though he was not a musician, he had a keen ear for tonal distinction. He requisitioned the services of some learned Saṁskṛta scholars for the interpretation of Saṁskṛta texts and intelligent practical musicians for practical demonstration.

In spite of insuperable difficulties, he proceeded with his research and after years of perseverance, he published his monograph, *Hindu Musical Scale and Twenty-two Shrutis* in 1910.

This was indeed a pioneering work and very valuable.

Mr. E. Clements who was then District and Sessions Judge at Satārā and who was both a practical Western musician and musicologist was deeply impressed by Deval's book and paid the following tribute to him in his *Introduction to the Study of Indian Music*.

"Until Mr. K.B. Devala, a retired Deputy Collector residing at Sangli in the Southern Maratha Country, commenced his researches, the subject of Indian intonation had baffled all inquiries. Many books had been written by Indian gentlemen and others with the laudable object of explaining what Indian Music was, but the European in India, who was interested in the subject, found that there was a point beyond which he could not go. Mr. Deval constructed a diachord consisting of two wires of equal length stretched over a sounding board, one wire being provided with a graduated scale and a moveable fret of the same height as itself. His method was to tune both wires to the same pitch, that of the Shadja of the singer assisting him. He moved the fret of the wire which had the graduated scale into the position which gave the note which the singer had been asked to sing. A simple calculation from the reading of the scale gave him the comparative vibration—number of the given note in relation to Shadja. He persevered for years at this investigation, deriving assistance from many of the best singers that India could produce.

As regards most of the notes in use, his conclusions, when referred back to ancient theory, may be summed up in the statement that two srutis make a just semi-tone, three srutis a minor-tone and four srutis a major-tone. In respect of these notes, the accuracy of his conclusions can fairly be said to be beyond controversy. The remaining notes belong to certain irregular scales; a knowledge of the melodic structure of the Ragas in which they are employed was called in to assist the verification upon the diachord. Mr. Deval published his conclusions in *The Hindu Musical Scale and the Twenty-two Srutees* printed at the Arya Bhushan Press, Poona. The next step was to order a harmonium tuned in the twenty-two intervals which he termed the *twenty-two srutees* of the *Hindu Musical Scale*. This instrument was designed by Mr. H. Keatney Moore, B.A., Mus. Bac., who assisted the late Mr. A.J. Ellis in the latter's translation of Helmholtz' *Sensations of Tone*. After some slight modification in tuning and the arrangement

of the keys, the result of verification and experience, the instrument has been patented (15548/11); the manufacturers are Messrs. Moore & Moore of New Oxford St., London (the makers of Ellis' Harmonical) and the agents in India are Messrs. S. Rose and Company, Bombay" (pp. 6-7).

K.B. Devala made an important contribution towards a scientific study of the scale of Indian Music. Unfortunately, his book is out of print.

E. Clements

Not much is known about his life. He was a District and Sessions Judge in Bombay Presidency. He retired from the Indian Civil Service in 1928. He was a great musicologist and also a practical musician.

He utilized Devala's researches and made further improvements. In 1912, his researches were published under the title *Introduction to the Study of Indian Music* with a foreword by Ananda K. Coomaraswamy. The book had long been out of print. A reprint of it has now appeared.

In this Introduction, Clements says. "The art (of Indian music) is also in grave danger of being spoiled, as other Indian arts have in the past been spoiled, by cheap imitation. Contact with the West has resulted in a blend of Indian music with European intonation, a combination in the highest degree inartistic and likely to prove more harmful than the neglect of centuries"

He had the help of Abdula Karīma Khān in locating the various notes of Indian music and marking off the subtle distinction of their intonation.

He made a deep study of the *Grāma*, *Mūrchanā*, *Jāti* and *Grāma-Rāgas* of ancient Indian music. He based his researches mostly on Bharata's *Nāṭya-Śāstra* and Śārṅgadeva's *Samgīta-ratnākara*.

Regarding *Grāmas*, he very rightly says, "Writers on the subject persist in thinking of *grāmas* as scales because each

was named after a particular note. This was not the mode of thought followed by Bharata and Śārṅgadeva. A *grāma* might be regarded as a string of notes ranging through three or four octaves. To sing a scale out of the string, a starting point must be chosen. A scale of seven notes from the string was called a *Mūrchanā* of the note so chosen" (pp. 2,3).

By means of modified staff notation, he was given the *śruti* values of the various notes, the structure of *jātis* and *grāma rāgas*.

His book is an important milestone on the road to ancient Indian music. His researches were further improved and elaborated by G.B. Acarekara and Kṛṣṇa Rāo Mūle.

G.B. Acarekara

He was born in A.D. 1885 in Poona. He was an excellent *sitāra*-player. He was appointed Professor of Music in the Training College for men in Poona.

He was both a musicologist and a practical musician. He had carefully studied the Sāṁskṛta texts on music and made researches on musical problems, particularly the problem of *Śrutis*.

He wrote a book in Marathi—*Matsarīkṛta Mūrchanā* in two parts. He maintained that if all the *svaras* of Bharata—both *śuddha* and *antara-gāndhāra* and *kākalī-niṣāda*—are taken together, Bharata's *Matsarīkṛta Mūrchanā* could be translated in terms of modern Hindustani Music as *Kedāra Thāṭa*.

Bharata's full *Matsarīkṛta Mūrchanā*:

⁴ ⁴ ³ ² ² ² ³ ² ² ²
Ma Pa Dha Ni Ka Ni Sā Rē Gā Ant.Gā Mā

Corresponding *Svaras* of Modern *Kedāra Thāṭa*

⁴ ⁴ ³ ² ² ² ³ ² ² ²
Sa Re Gā Ma Tīvra Ma Pa Dha Ni Tīvra Ni Sa

He maintained that the *svaras* of the full *Matsarīkṛta* are uniformly called *śuddha sa*, *tīvra re*, *tīvra ga*, *komala ma*, *tīvra*

ma, *śuddha pa*, *tīvra dha*, *komala ni* and *tīvra ni* in modern Hindustani music. This is exactly *Kedāra Thāṭa*. If we delete *komala ni* from this, we get *Kalyāṇa Thāṭa*, and from it, we get the derivative *ragas* like *Kalyāṇa*, *Chāyāṇaṭa*, *Kāmoda*, *Hamīra*, etc. If we delete *komala ma* and *komala ni* from *Kedāra Thāṭa*, we would get *Yamana Thāṭa* and the derivative *ragas* of that *Thāṭa*. If we delete *tivra ma* from *Kedāra Thāṭa*, we would get *Khamāja Thāṭa* and the *rāgas* derived from that *Thāṭa*. Similarly, if we delete *tīvra ma* and *komala ni* from *Kedāra Thāṭa*, we would get *Bilāvala Thāṭa* and the *ragas* derived from that *Thāṭa*. He wanted to prove that Bharata's *Matsarīkṛta Mūrchanā* was the main *mūrchanā* and so is its modern equivalent, *Kedāra Thāṭa*, the main *Thāṭa*. He maintained that from *Kedāra Thāṭa*, practically all the important *rāgas* of modern Hindustani music could be derived. In the second part of his book, he has given *lakṣaṇagītās* of 33 *rāgas* in notation.

He also constructed the *Śruti Harmonium* which gave a scale comprising all the twenty-two *śrutis*. This was an improvement on Devala's Harmonium. It became popular and was used by such a great master of the instrument as Govindarāo Tembe.

G.B. Acarekara passed away on June 3, 1939.

19th & 20th Century Artistes of Percussion Instruments

Nāsira Khān

He was born in A.D. 1829. He was originally a resident of Banda in U.P. He was an excellent player of *mṛdaṅga* (*pakhāvaja* or *pakhavāja*). He learned this art from his father, Tāja Khān, who had learned it from the famous *pakhāvaja*-player, Bhavānī Singh of Banaras.

He was excellent both as a soloist and an accompanist. At first, he was employed as a State musician by Nawāba Wājida Alī Śāha of Lucknow. When the Nawāba lost his throne

in 1956 and was deported to Calcutta, Nāsira Khān went to Rāmapura and was there employed as a State musician by the Nawāba. His reputation as a great *mrdaṅga*-player spread far and wide. He was now offered a job by Mahārāja Khande Rāo of Baroda which he accepted.

Nawāba Hāmida Alī Khān of Rāmapura was a great admirer of his art and used to invite him to Rāmapura very often. He was also invited many times by Tukoji Rāo Holkar of Indore. From both these States he got ample reward.

He taught this instrument to a number of pupils of whom Kāmatā Prasāda earned great fame.

He passed away in Baroda in about A.D. 1902.

After Mahārāja Khande Rāo's death, his brother Mahārāja Malhāra Rāo succeeded to the throne, but he was deposed soon after. Mahārāja Sayājī Rāo succeeded to the throne in 1875. He was greatly interested in music. Nāsira Khān enjoyed his patronage.

Dr. M.P. Śāha has recorded a very moving incident in narrating the life and work of Nāsira Khān in his Gujarati book *Bhārata Nā Saṃgīta-ratna*. Once when Mahārāja Sayājī Rāo was residing in his palace at Makarapura, he sent for Nāsira Khān for a performance. Nāsira Khān went there and gave an excellent performance. The Mahārāja was greatly pleased.

When Nāsira came out of the palace, he found that there was no conveyance available. He had, therefore, to trudge along to his lodging on foot together with his pupils. Only a few minutes after, the Mahārāja went out with his bodyguard in a buggy. Hardly had his buggy gone a furlong or so when he found that Nāsira Khān was trudging along on foot. He asked his coachman to stop and getting down from the buggy, approached Nāsira Khān and said, "What! Was no arrangement made for a conveyance for you?" Before Nāsira Khān could say anything, the Mahārāja gave the following order to the coachman, "Seat Nāsira Khān and his pupils in the carriage and leave them at their lodging". Nāsira Khān and his pupils were

struck dumb at the magnanimity of the Mahārāja. Nāsira Khān together with his pupils was seated in the carriage and the Mahārāja together with his bodyguard walked down the short distance to the palace on foot. The incident throws a flood of light both on the greatness of the artiste and on the unusual regard the Mahārāja had towards art and artistes.

Nāsira Khān had yet another surprise in store. When the treasurer sent his salary on the first of the next month, Nāsira Khān found that there was a large sum of money in addition to his usual monthly salary. There was also a note sent with the salary by the treasurer which said, "In order that you may not have to walk long distances on foot, an additional amount has been sent to you for buying a horse and a carriage in accordance with his Highness' order". The generosity of the Mahārāja left an indelible impression upon Nāsira Khān.

Throughout his life every day in the evening, he played for a few hours on his favourite instrument.

Later he also learned playing on *sitāra* and acquired commendable proficiency in it.

He had taught *pakhāvaja* to his son, Nisāra Husain, who grew up to be a first-rate performer, but unfortunately, he died in the prime of his youth when he was just twenty years old. His death nearly broke Nāsira Khān's heart.

After he recovered from his shock, he started training his daughter's son, Nazīra Khān, in the art of playing *pakhāvaja* (*mṛdaṅga*). In course of time, Nazīra Khān became an excellent player of *pakhāvaja*. But he also passed away in the very lifetime of Nāsira Khān.

Broken in body and spirit, Nāsira Khān passed away on 1st August, 1903.

Contribution

He had trained a number of pupils in the art of *pakhāvaja* playing, of whom Kāmātā Prasād, Himmata Rāya Bakṣī and Kṛṣṇa Rāo Lakṣmaṇa alias *Bālā Sāheba* became first-rate artistes.

Narahara Śambhu Rāo Bhavc learned the art from Kṛṣṇa Rāo Lakṣmaṇa and embodied the principles of Nāsira Khān's art in a Marathi book which was published in 1942. Unfortunately, it is now out of print.

Sakhārāma

Sakhārāma was born in about 1882. From early life, he was deeply interested in *mṛdaṅga*. He learned this art from Śaṅkara Bhaiyā Pānse of Indore who belonged to the Nānā Pānse tradition. For some time, he taught *mṛdaṅga* (*pakhāvaja*) to a few pupils in Indore. Later, he joined *Nāṭya-Kalā-Pravartaka Saṁgīta-Maṇḍalī*. He went from place to place with this mobile Company. When the Company reached Gwalior, Mahārāja Mādhava Rāo Sindhiā had an occasion to hear his *mṛdaṅga* and was greatly pleased with his art. He employed him as one of his state musicians. He was in the employ of the Mahārāja for sixteen years. When Paṇḍita V.N. Bhatkhande went to Gwalior, Sakhārāma came in contact with him.

After giving up his job at Gwalior, he returned to Indore.

When Paṇḍita Bhatkhande started the Marris Music College at Lucknow in 1926, he appointed Sakhārāma as teacher of *mṛdaṅga* and *tablā*.

Among his pupils, his son, Sadāśiva Rāo, rose to be an excellent *tablā* player and was employed in the same College at Lucknow as a teacher of *tablā*. For some time, Sakhārāma and Sadāśiva were in the employ of Rājā Sāheba of Śivagarha. Later both came back to the College.

Sadāśiva Rāo died at a very young age. This broke down Sakhārāma. He continued serving in the College. He wrote a book, viz., *Mṛdaṅga-Tablā-Śikṣā*. He passed away on January 19, 1967.

Govinda Rāo Deva Rāo Burahānapurakara

Life

He was born in Burahānapura (in Madhya Pradesh) in A.D. 1880.

Owing to poverty he could not get the benefit of higher education. He could not pass the Marathi final examination.

He was deeply interested in music, particularly in *dhruvapada* and *mṛdaṅga*. He started learning this art even when he was a kid of five. When he grew up to be fifteen, he started learning it seriously and systematically.

He had the good fortune of learning the art of *mṛdaṅga*-(*pakhāvaja*) playing from Sakhārāma Panta Āgale who had learned this art from the most famous *mṛdaṅga* expert of the time, Nānā Sāheba Pānse, for sixteen years. Govinda Rāo went to Indore to learn the art from Sakhārāma Panta Āgale. He learned it from him for four years without a break. At Indore, he had also an opportunity of learning *tablā*.

He also learned *dhruvapada* and *dhamāra* from Harahara Buwā Koparagāonkara. For some time he learned *tablā* from Paṇḍita Vāmana Rāo of Haiderābāda (Deccan). He was, however, mainly interested in *mṛdaṅga*.

Later, he came in contact with Paṇḍita Viṣṇudigambara Paluskara. He went on a musical tour with him to many parts of India, Burma and Lanka.

He accepted the job of *mṛdaṅga* and *tablā* teacher in the *Gāndharva Mahāvidyālaya* (Bombay) of Paṇḍita Viṣṇudigambara Paluskara. In 1929, in a music conference held at Ahmedabad, Sardār Vallabhabhai Patel conferred on him the title of *Mṛdaṅgācārya*.

On the occasion of the Jubilee of the *Gāndharva Mahāvidyālaya*, Delhi in 1951, he received honours at the hands of the then President of India, Dr. Rajendra Prasad.

He also received the Saṅgīta Nāṭaka Akademi award in 1955. He had also the distinction of playing *mṛdaṅga* in the picture, *Kalpanā*, produced by Udayaśankara.

For a long time, he was with Gītā Bahina Satyadeva as *pakhāvaja* teacher. He was with Gītā Bahina till 1956. In 1957, he returned to Burahānapura and there he passed away on 20th June, 1957.

His contribution

Under the inspiration of Paṇḍita Viṣṇudigambara Paluskara, he wrote out and published *Mṛdaṅga-Tablā-Vādana-Subodha* in 3 parts and *Bhāratiya Tālamañjarī*.

In the first part of *Mṛdaṅga-Tablā-Vādana*, he has given in simple notation the *Ṭhekā*, *Moharā*, *Gata*, *Qaidā*, *Mukhadā*, *Relā*, etc., of the important *tālas*.

In the second part, he has explained the technical words like *Tāla*, *Kāla*, *Āda*, *Kuāda*, *Sama*, etc. He has also explained the importance of *tāla*, the ten *Prāṇas* of *tāla*, *Parana Gata*, *Tripalī Gata*, *Caupalī Gata*, etc.

In the third part, he has given a detailed description of *Cautāla*, *Dhamāra*, *Sūla* (*Vasūle-phākṣṭā tāla*), *Jhapatāla* in the *Mṛdaṅga* Section and *Tīnatāla*, *Ekatāla*, *Dīpacandī*, *Dādarā*, *Kaharavā*, etc., in the *Tablā* Section and *gata*, *laḍī*, *moharā*, *cakkarudāra*, *parana*, etc., of the above *tālas*.

In *Bhāratiya Tāla-mañjarī*, he has given the *ṭhekā*, together with *sama*, *khālī* and *tālī* of 112 *tālas*.

His books have given an excellent treatment of *tāla* in all its aspects and are of great help to all lovers of music.

Gurudeva Paṭavardhana

Life

He was born in Miraj in about 1859. In his early life, he received education in Saṁskṛta, but he was deeply interested in *mṛdaṅga* and *tablā*. So he started learning *tablā* from Rāma Bhāu Gurava in Miraj.

After some time, he went to Haiderābāda (Deccan) to learn *tablā* from Vāmana Rāo Candavadakara who was considered to be one of the best pupils of Nānā Sāheba Pānse and was employed as *mṛdaṅga-tablā* player in the Nizām's *darbāra*. He learned *mṛdaṅga* and *tablā* from Vāmana Rāo for a number of years.

When Paṇḍita Viṣṇudigambara Paluskara started *Gāndharva Mahāvidyālaya* in Lahore in 1901, he invited Gurudeva Paṭavardhana to join the institution as a *mṛdaṅga-tablā* teacher. He served there in this capacity till 1914 when he left the institution and went back to Miraj where he passed away in 1919.

Contribution

He taught *mṛdaṅga* and *tablā* to a number of pupils of whom Bābū Rāo Gokhale became very famous. In 1903, he published a book under the title *Mṛdaṅga-Tablā-Vādana-Paddhati*. The second part of this book was published a little later. In this book, he has clearly explained the main principles of playing *mṛdaṅga* and *tablā* and given *thekās* with *parana*, etc., of all the important *tālas* in notation.

Harisundara alias Bācā Miśra

He was born in about 1876 in Banaras. His grandfather, Pratāpa Mahārāja, was a very reputed *tablā* player. His father, Paṇḍita Jagannātha Mahārāja, was also a very famous *tablā* player.

Bācā Miśra learned the art of *tablā*-playing from his father. He acquired a great proficiency in this art. He was excellent both as a soloist and accompanist. He passed away in A.D. 1926 at the age of about forty.

He taught his art to his son Sāmatā Prasāda Miśra alias Gudaī Mahārāja.

Haricarāṇa

He was a pupil of the famous *mṛdaṅga* and *tablā* player Kudaū Singh. He was an excellent player of *mṛdaṅga*. He was invited to the All India Music Conference by Paṇḍita V.N. Bhātkhaṇḍe. He passed away in about 1925.

Ābida Husaina Khān

He was born in Lucknow in A.D. 1867. His father, Muhammada Khān, was an excellent *tablā* player.

He started learning *tablā* from his father when he was only seven years old. After the death of his father, he learned *tablā* from his uncle, Munnū Khān, for nearly twelve years.

He rose to be an excellent *tablā* player and was employed as *tablā* teacher in Marris Music College, Lucknow, for a few years.

He trained two great *tablā* players, viz., Bīrū Miśra and Wājida Husaina Khān.

Bīrū Miśra

He was born in Banaras in A.D. 1896. His father's name was Paṇḍita Bhagavāna Dāsa Miśra.

He started learning *tablā* at an early age from his father. After the death of his father, he learned *tablā* from Paṇḍita Viśvanātha and later from Ābida Husaina Khān of Lucknow. He learned *tablā* for some time from Chunnū Khān of Bareilly.

He was excellent in solo, but in accompaniment he was peerless. He had the wonderful knack of improving *paranas*, *tukadās*, etc., then and there on the spot while accompanying. In the All India Music Conference held at Banaras in 1920, when other *tablā* players failed to provide satisfactory accompaniment to Fidā Husaina, the *saroda*-player of Rāmapura, it was he who came forward and provided an excellent accompaniment.

He was employed as a court-musician in Nepal and passed away there in 1936.

Parvata Singh

The first ancestor of Parvata Singh to come to Gwalior was Zorāwara Singh. He was a great *mṛdaṅga* (*pakhāvaja*) player and was employed as court-musician by Jaṅkojī Sindhiā. After his death, his son, Sukhadeva Singh, occupied that post.

Parvata Singh was the son of Sukhadeva Singh. He was born in Gwalior in 1879. Sukhadeva Singh began teaching him *mṛdaṅga* when he was only five years old. He gave a performance before the Mahārāja of Gwalior when he was only

nine years old. The Mahārāja was greatly pleased and presented him a robe of honour costing rupees five hundred.

He went on making progress in his art. When he was twenty-five years old, he went to Bombay where he came in contact with great musicians like Allādiyā Khān, Bhāskara Buā Bakhale, Paṇḍita Viṣṇudigambāra Paluskara and others. He stayed in Bombay for nearly fifteen years.

When his father, Sukhadeva Singh, died, he was appointed as a *mṛdaṅga* player in the Gwalior *darabārā* by Mahārāja Mādhava Rāo Sindhiā in the year 1917.

He was an excellent *mṛdaṅga* player and provided accompaniment to some of the best musicians of his time. He was a good *tablā* player also. He passed away in 1951.

Lakṣmaṇa Rāo Parvatakara

He was born in Goa in 1880. He received training in *tablā*-playing from his maternal uncle and his uncle.

He was a wizard of rhythm and tempo and received the title of *Layabhāskara*.

He trained many pupils in *tablā* of whom Bālakṛṣṇa Parvatakara, Dattārāma Parvatakara and Rāma Lakṣmaṇa Parvatakara became justly famous.

He passed away on September 6, 1953.

Maulavī Rāma Miśra

He was born in Banaras in about the year 1870. His father, Bihārī Lāla Miśra, was well-versed both in *sārāṅgī* and *tablā* and was a court-musician of the Mahārāja of Banaras.

Maulavī Rāma learned *tablā* from his father. Even at a tender age of ten, he earned a reward from Mahārāja Mādhava Rāo Sindhiā of Gwalior.

He participated in many Music Conferences with distinction. He was employed as a court-musician in Muktāgāchā estate (District Mymenasingh). After retirement

from there, he returned to Banaras and settled down there. He passed away in 1940.

Anokhe Lāla Miśra

He was born in 1914 in Banaras. His father, Buddhū Prasāda, and his mother passed away when he was about five years old. Fortunately his grandmother was alive. It was she who supported him.

When he was about seven years old, he started learning *tablā* from Bhairo Prasāda Miśra. He learned it from him for nearly fifteen years and grew to be an excellent *tablā* player.

He was excellent both as a soloist and an accompanist. He displayed the *bols* or mnemonic syllables of *tablā* so distinctly that one could catch each of these in every beat. Particularly in *tritāla*, he was superb and the *bols*—*nā dhin dhin nā*—of this *tāla* were very sweet and striking. In 1954, in the Prayāga Saṁgīta Sammelana (All India Music Conference held at Allahabad), he kept the audience spell-bound by his excellent accompaniment.

He taught his art to his son, Rāmaji Miśra, who is a promising player of the instrument.

He passed away on 10th March, 1958.

Kaṇṭhe Mahārāja

He was born in about A.D. 1880 in Banaras. His father Dilīpaji was a famous *tablā*-player.

Kaṇṭhe was deeply interested in *tablā* from early childhood. When he was only seven years old, his father put him under Paṇḍita Baladeva Sahāya Miśra for training in *tablā*. Pt. Baladeva Sahāya taught him *tablā* for three years after which he went away to Nepal and accepted an employment in Nepal *darbāra*.

Kaṇṭhe was deeply distressed because of his absence, and after a year, even as a boy of ten, he went to Nepal with a neighbour who was going. A journey to Nepal during those

days was an uphill task. He reached Nepal after five days' hard trekking.

He was delighted to meet his old teacher who was his father's sister's son. He stayed with him and learned *tablā* for four years. After acquiring full proficiency in the art, he returned to Banaras.

He used to practise *tablā* playing for nearly ten hours every day. Even when his fingers began to bleed, he did not give up his practice. He was one of the best masters of this instrument. He had a wonderful command over complex rhythms and *paranas*. At the All India Music Conference held at Calcutta in 1954, he gave a solo performance in *tablā* continuously for two hours and a half. He knew various *chandas* (meters) and brought out their rhythmic effect beautifully in his instrument. He used to express the beauties of *gata* and *jhālā* of *sitāra* through his instrument so wonderfully that one felt that one was listening to a percussion *sitāra*.

He taught this instrument to a number of pupils of whom his nephew Kishana (Kṛṣṇa) Mahārāja has proved to be one of the best *tablā* players in the country.

He passed away in 1969.

Habībuddīna

He was born in 1899 in Meerut. His father Šammū Khān was a great *tablā* player of Ajarādā *gharānā* (style).

He started learning *tablā* from his father when he was about nine years old. His father passed away in 1915. So he now started learning *tablā* from Natthe Khān of Dēlhi. Thus he came to acquire mastery over both the Ajarādā and Dēlhi styles of playing *tablā*.

As an accompanist he had few equals. He was invited to many Music Conferences and won several medals.

He received the U.P. Saṅgīta Nāṭaka Akademi award in 1972. He passed away in 1973.

Artistes of Karnataka Music

Vyaṅkaṭaramaṇadāsa

Life

He was born on February 8, 1866. His father's name was Chinna Guruvayacāryalu. His family had been one of musicians of seven generations.

He started learning *vīṇā* from an early age and after years of practice grew to be an excellent performer. *Vīṇā* became associated with his name and he was known as Vīṇā Vyaṅkaṭaramaṇadāsa.

He practised for nearly ten hours a day, using all the fingers excepting the thumbs. His daily practice included technical exercises in four degrees of speed and *tānas* of varied patterns.

He played *vīṇā* in the *ūrdhva* or vertical posture and not in the *śayana* or horizontal posture. He used a special *vīṇā* of the *Ekanda* type. In the *Ekanda Vīṇā*, the entire instrument is scooped out of a single block of wood. In his instrument, he used a ledge of ebony and the twenty-four frets were screwed on to this wooden ledge at the correct positions. The frets of his *vīṇā* were of steel and each fret was welded on to a rectangular brass plate. He used a large-size gourd as a resonator on the top. From a single *svarasthāna*, he could play six higher notes by deflecting the string.

Mahārāja Ānanda Gajapati of Viziānagaram appointed him as his court-musician. The Mahārāja was himself a practical musician and played *vīṇā* with Vyaṅkaṭaramaṇadāsa for nearly nineteen years.

The Mahārāja made a gift of a *jāgira* (free land) to him and a house. Further honour was conferred on him by naming the street wherein he lived as *Vīṇāvari* street. The title of *Ṣatakala Cakravartī* was conferred on him for the extraordinary

speed which he commanded in playing the *vīṇā*. He received *Simha-talatam* (a bracelet set with precious stones with the figure of a lion-head on either side) at the hands of Lord Curzon. Mahārāja Ānanda Gajapati always gave him a seat by his side. He was invited as a distinguished musician at many All India Music Conferences.

In 1926, he fell a victim to deafness from which he never recovered.

He passed away on February 28, 1948.

His attainments and contribution

He had constructed his *vīṇā* in such a way that he could make his instrument audible to large audiences. Prof. Sāmbamurti records an incident in this connexion. Once when he was performing in the Senate House, Madras, rain set in. The organizers started closing the doors and the windows of the hall. He asked them not to close the doors and windows and played his instrument so vigorously that everybody could hear him in spite of the noise created by the heavy downpour.

He had developed a remarkable speed and played pieces like *Koluvaivunnade* (*Bhairavī*) and *Śrī Subrahmanya Namaste* (*Kāmbhojī*) with extraordinary rapidity and yet with such clearness that every note of the composition could be heard distinctly. He was a past master in the art of playing *Cakra-bandham* in which he displayed wonderfully the graceful and circling movement of the fingers.

He wrote a book in Telugu named *Vīṇā-rahasya-prakāśikā*, which was published in 1912. It contains 16 Saṁskṛta verses with Telugu translation. In it he has explained the fundamentals of the technique of playing *vīṇā*.

Saṅgameśvara Śāstri

Life

He was born in October 1873 in Bitivāda Agrahāram in

Saṅgama Valasa of the Palakoṇḍa Tāluq of Bobbili. His father's name was Somayājulu. Saṅgameśvara Śāstrī was also called Saṅgama Śāstrulu.

When he was only eight years old, he went to his brother-in-law, Nandigana Veṅkanna Gāru, of Bobbili.

Veṅkanna Gāru was a reputed singer. He was famous for the richness and volume of his voice. He used to perform concerts to the accompaniment of the *viṇā*.

He taught vocal music to Saṅgameśvara Śāstrī for the first four years and later started teaching him *viṇā*. After a few years, Saṅgameśvara Śāstrī grew up into a first-rate *viṇā*-player.

Parvastu Raṅgacāryalu who was a renowned scholar of the time was greatly impressed by Saṅgameśvara Śāstrī's *viṇā* recital. He arranged for Śāstrī in the *Gonevarī Samsthānam*, a few concerts in which he made his mark as an excellent *viṇā* player and was the recipient of valuable presents. In 1899, he obtained the patronage of the *zamindāra* of Khasimakoṭa. Later, he left Khasimakoṭa and became a court-musician of the Mahārāja of Pīṭhapuram. While he was there, he came in contact with the great poet, Rabindranath Tagore. Tagore was greatly fascinated by his *viṇā* recital and persuaded him to go to Śāntiniketan, Bolpur. He stayed there for a few months. Later, Tagore deputed two of his musicians to go to Pīṭhapuram and learn *viṇā* under Śāstrī.

Śāstrī carried on his practice for hours together. He performed the *Veyi Sādhakam* which means playing the scale in three octaves in the quickest possible tempo at a stretch a thousand times. This *Sādhakam* was continued for hundred days in succession so that a *Lakṣavṛtti* (i.e., practice of the scale in all the three *sthānas* for one lakh times) was completed. This gave his fingers suppleness, facility and speed.

Like Veṅkaṭaramaṇadāsa, Saṅgameśvara Śāstrī also played the *vīṇā* in the *ūrdhva* (vertical) posture.

He was an excellent teacher and a strict disciplinarian. He concentrated mainly on developing *svarajñāna* (knowledge of notes) in his pupils.

He passed away in 1932. It is said that on the day of his demise, he had a premonition of his approaching end. Lying on the bed, he had the *vīṇā* placed on the chest and played *Ānandabhairavī rāga* and breathed his last while listening to the sweet strains of the *rāga*.

Attainments and contribution

He was one of the topmost *vīṇā* players of the country. He also handled violin and *nāgasvaram* successfully. He had specialised in producing a whole *saptaka* (all the seven notes) on a fret. There was a good deal of curve and quiver in his play which touched the deepest chord of the heart.

He also handled violin and *nāgasvaram* successfully. He composed a *kṛti* in *Kalyāṇī Rāga* (*Ādi Tāla*) in Saṁskṛta, beginning with the words *Gaṇa Nāyakam*.

Subbaramier (1875-1938) and Sambasivier (1885-1958)

These artistes were brothers. They belonged to Tirugokarnama but had moved to Karaikudi. So they were generally known as Karaikudi brothers. They were great *vīṇā* players. They generally played together. The elder one played the *vīṇā* in the vertical posture and the younger one in a horizontal posture. The elder one was known for his light and swift fingering and the younger for his excellent rhythmic sweep. They were such great masters of rhythm that only top-ranking *mrdaṅgam* players could accompany them. They were particularly noted for their *tānam*.

Vīṇā Seśanna

Life

He was another great *vaiṇika* (*vīṇā* player). He was born in Mysore in 1850. His father, Cikkaramappa, was the court-musician of Mysore State. He passed away when Seśanna was only 12 years old.

Even at the age of five, he could recognise individual notes.

He started learning vocal music and then later learned *vīṇā*. His teachers in music were Mysore Sadāśiva Rāo and Vīṇā Venkaṭasubbayya. After about eleven years of training and practice, he acquired wonderful mastery over the *vīṇā*.

At the age of twenty, he went out on a musical tour and gave performances at Madras, Tanjore and Travancore. On his return to Mysore, he was appointed a court-musician in the Mysore State.

His fame as a great *vīṇā*-player soon spread all round. He was invited by the Gaekawāda of Baroda. He was so highly appreciated there that at the instance of the Mahārāja he was seated in a silver palanquin and taken round in a procession.

Besides *vīṇā*, he could play *jalatarāṅga*, violin and piano.

He passed away on 25th July, 1926.

Attainments and contribution

His recital was always characterized by sweetness and delicacy. He was an expert in producing *flageolet* notes.

He has a few excellent compositions to his credit--*svarajātis*, *varṇas*, *kṛtis* and *tillānā*.

By the sweet melody of his instrument, he attracted large audiences.

According to R. Raṅgarāmāniya Ayyaṅgara, he could play a few strains of Hindustani music also beautifully.



